DOCUMENT RESUME

ED 321 241	CS 010 158

AUTHOR	Huber, Tonya
TITLE	Reading/Literature K-12 and Writing 6-12 Task Force Reports 1989-90. Essential Language Arts Learning Skills.
INSTITUTION	Oklahoma City Public School System, Okla.
PUB DATE	8 Aug 90
NOTE	503p.; Some pages in the appendixes contain light or broken type; some figures are very small.
PUB TYPE	Reports - Evaluative/Feasibility (142)
EDRS PRICE	MF02 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Childrens Literature; Educational Environment; Elementary Secondary Education; *Instructional Materials; *Integrated Curriculum; *Language Arts; Learning Activities; Learning Processes; Literacy; *Reading Instruction; Reading Materials; *Reading Writing Relationship; Theory Practice Relationship; *Writing Across the Curriculum
IDENTIFIERS	Learning across the Curriculum; *Oklahoma City Public Schools; Writing to Learn

ABSTRACT

Intended for practitioners, this report, along with curriculum materials and instructional recommendations, provides a framework for language, genuine literacy, and learning across the curriculum. The report draws on teachers' collective and individual experiences, ERIC reports, National Council of Teachers of English guidelines and commission reports, national studies, research from numerous sources, and survey results. The report suggests that what is needed is an integrative framework which informs educators about current theory, research, and promising practices in the teaching and learning of genuine literacy and serves as a guide for Oklahoma City Public Schools (OKCPS) to develop more appropriate, stimulating, creative, and academically productive environments for all learners. The report states that the task force identified the following critical experiences in the language arts curriculum: (1) Reading: Transacting with Text; (2) Writing: Composing Texts; (3) Extending Reading and Writing; (4) Investigating Language; and (5) Learning to Learn. While the report focuses on the first experience, reading and extending reading and writing, it reflects commitment to the interrelationships of these experiences in an approach to learning which focuses on the process, not the product. Three tables are included. Appendixes include: cross-cultural and interdisciplinary recommended readings, K-12; Suggested/Recommended Readings in the 1980s: Great Britain and the United States; suggested readings by topic; Thinking and Learning through Writing Across the Curriculum: An Interdisciplinary Curriculum; forms for writing to learn; ideas to incorporate writing to learn across the curriculum; and language arts resources. (MG)

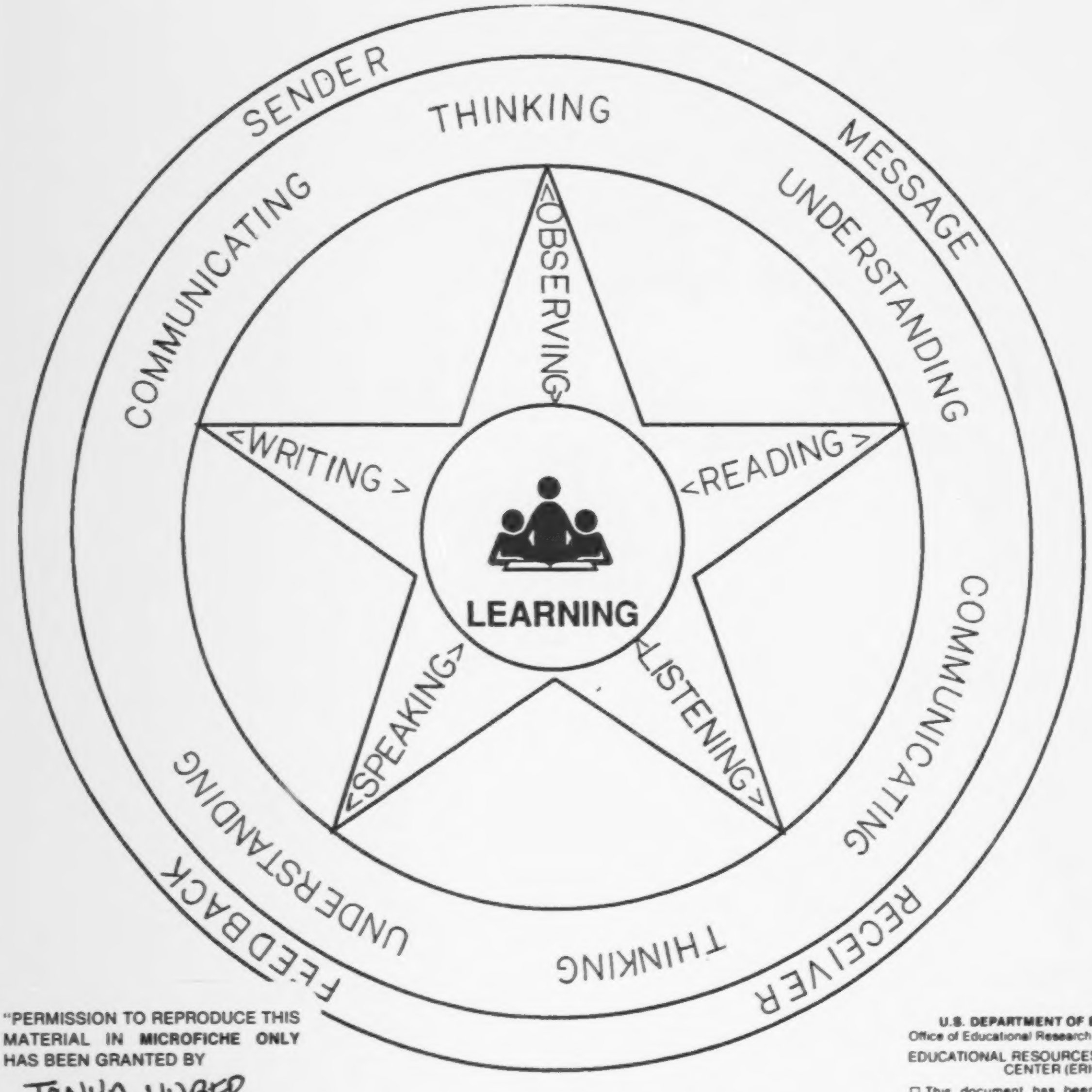
****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED321241

OKLAHOMA CITY PUBLIC SCHOOLS

ESSENTIAL LANGUAGE ARTS LEARNING SKILLS

"recognizing the centrality of language to all disciplines"


SENDER
MESSAGE
RECEIVER
FEEDBACK
THINKING
UNDERSTANDING
COMMUNICATING
THINKING
UNDERSTANDING
COMMUNICATING
<OBSERVING>
<READING>
<LISTENING>
<SPEAKING>
<WRITING>
LEARNING

CS010158

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

TONYA HUBER

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

BEST COPY AVAILABLE

1990

2

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

READING/LITERATURE K-12
and
WRITING 6-12
TASK FORCE REPORTS

1989-90

Tonya Huber, Ph.D., Chairperson
Reading/Literature K-5
Literature 6-12
Middle School Writing 6-8
High School Writing 9-12

Marionette Gibson, Co-Chairperson
Reading K-5

Report Prepared by Tonya Huber, Ph.D.
Assistant Professor
College of Education
Wichita State University

August 8, 1990

OKLAHOMA CITY PUBLIC SCHOOLS
DR. ARTHUR W. STELLER, SUPERINTENDENT
900 NORTH KLEIN/OKLAHOMA CITY, OK 73106/(405) 272-5522

"Establishing Excellence"

TABLE OF CONTENTS

INTRODUCTION: THE NEED FOR GENUINE LITERACY 1

LEARNING MODEL 3

RETHINKING CURRICULUM 4

GOALS OF AN INTEGRATED LANGUAGE ARTS CURRICULUM K-12 8

CHAPTER ONE: READING/LITERATURE 9
- Task Force Perspective 10
- A Brief History of Literature Instruction in American Education 12

CHAPTER TWO: WRITING 46
- Writing to Learn: The Concept 47
- Writing to Learn and the Minority Learner 55

APPENDIX A: DISTRICT TESTING 65
- Review of Fall MAT Results 66
- Information About the MAT6 Writing Test 83

APPENDIX B: TEAM REPORTS 87
- Reading/Literature Data Gathering Team Report 88
- Reading/Literature Survey, K-4 91
    - Findings 95
- Reading/Literature Survey, M. S. & H. S. 119
    - Findings 123
- Improving Thinking and Learning Through Writing Survey 133
    - Teacher Comments 134
- Improving Thinking and Learning Through Writing Student Feedback Form 189
    - Student Feedback 190

APPENDIX C: CROSS-CULTURAL AND INTERDISCIPLINARY RECOMMENDED READINGS, K-12 143

- Rationale 144
- Pre-K through First (separate pagination; p. 1) 145
- Second Grade (p. 4)
- Third Grade (p. 6)
- Fourth Grade (p. 8)
- Fifth Grade (p. 10)
- Sixth Grade (p. 12)
- Seventh Grade (p. 15)
- Eighth Grade (p. 17)
- Ninth Grade (p. 19)
- Tenth Grade (p. 21)
- Eleventh Grade (p. 24)
- Twelfth Grade (p. 30)
- World Literature (p. 34)

APPENDIX D: SUGGESTED/RECOMMENDED READINGS IN THE 1980's: GREAT BRITAIN AND THE UNITED STATES 181
- Key 204

APPENDIX E: SUGGESTED READINGS BY TOPIC 206
- Whole-Group Instruction 208
- Wordless Books 214
- Predictable Books 217
- Award Winning Books 218
- Reference Resources 225
- Pre-school/Kindergarten, Annotated 227
- School Publications Based on Foxfire Model 235
- Summertime Favorites 237
- Whole Language Bibliography 239
- Educator's Bibliography 244
- Teaching Reading and Writing Bibliography 247
- English Curriculum References 252
- Science, Technology & Society Across the Curriculum 256
- Variety in Sentence Patterns 269
- Site Visit Report: Crosby Park Elementary School 271
- Outcome-Based Education 273
- Critique of a Study on Student Reading Preferences 275
- Thematic Units for Curriculum Organization 278
- Annotated References on Reading Instruction 282
- Whole Language: Putting Theory into Practice 287

APPENDIX F: THINKING AND LEARNING THROUGH WRITING ACROSS THE CURRICULUM: AN INTERDISCIPLINARY CURRICULUM 291
- Acknowledgements 292
- Grades 6-8 293
  - Philosophy and Rationale 294
  - Portfolio Requirements 295
  - Middle School Language Arts 296
  - Skills Study Rotation 297
  - The Advanced and Expanded Curriculum 298
  - Essential Learning Skills Expectations 299
  - Correlation of OSDE Specific Learning Outcomes and the Essential Learning Skills Expectations, Grades 6-8 300
  - Expectations 302
- Grades 9-12 320
  - Rationale 321
  - Portfolio Requirements 323
  - Essential Skills for Writing 9-12 324
  - Writing Objectives 326
  - Glossary 334

APPENDIX G: FORMS OF WRITING TO LEARN 335

APPENDIX H: IDEAS TO INCORPORATE WRITING TO LEARN ACROSS THE CURRICULUM 373
- Arts and Crafts 375
- Business Classes 376
- Driver's Education 377

Geography 378
Health 379
History 380
Home Economics 381
Industrial Art 382
Math 383
Music 385
Physical Education 386
Science 387
Writing Activities (alphabetical listing) 389

APPENDIX I: LANGUAGE ARTS RESOURCES 438
What We Know About Language Arts Instruction Today 439
Highlights of Research on Strategies for Motivating Students to Learn 441
Characteristics of an Effective Writing Program 443
An Effective Reading Program: Basic Considerations 452
Developmental Stages of Reading 455
Effective Reading Strategies 458
Common Reading Problems with Corrective Measures 460
Vocabulary Development 471
Guidelines for Teaching Afro-American Literature 476
Writing Across the Curriculum 477

APPENDIX J: ADVANCED AND EXPANDED CURRICULUM 478

INTRODUCTION: THE NEED FOR GENUINE LITERACY

The number of Americans who cannot read and write sufficiently, according to PLUS (Project Literacy US, 1987), is more than twenty-three million; the drop-out rate at some urban high schools is above 50%, contributing to our problem of growing illiteracy; and one-third of all adult Americans lack the communication skills they need to function productively. Our schools are turning out functional literates, children who can read and write in school, but who do not necessarily read and write in other contexts. These students may do reasonably well at word calling, but they have no real understanding of what meaning the words convey. It is time for a change.

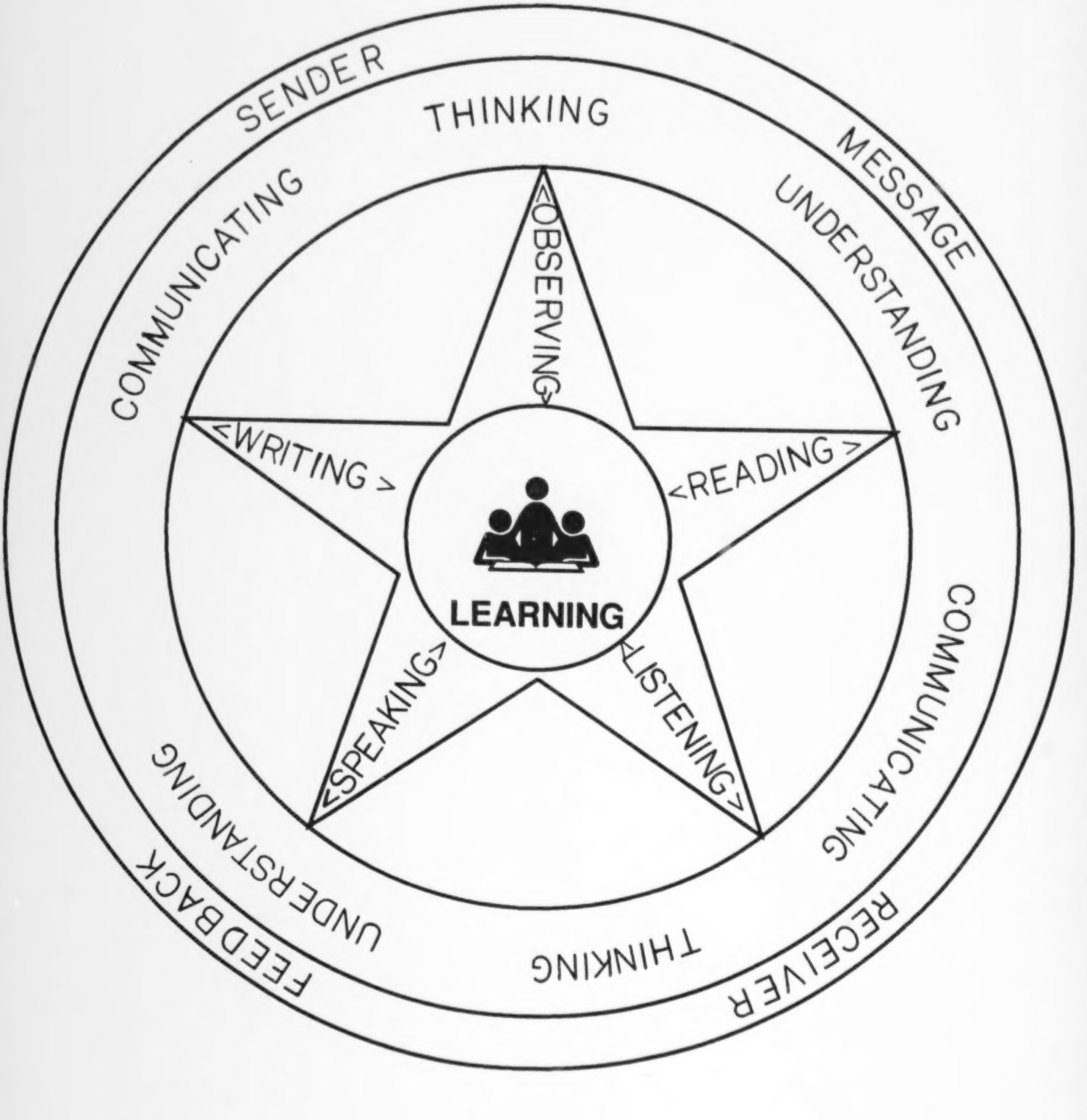
Genuine literacy implies using reading, writing, thinking, and speaking daily in the real world, with options, appreciation, and meaningful purposes in various settings and with other people. An actively literate person is constantly thinking, learning, and reflecting, and is assuming the responsibility for continued growth in personal literacy. This broader definition of "active literacy" is defined by the Australian educator Garth Boomer. He defines it as...

> the ability to inject one's own thoughts and intentions into messages received and sent; the ability to transform and to act upon aspects of the world via the written word.
>
> To function in this way, learners must go much deeper than the coding and encoding of written symbols. Beneath the surface iceberg of this ability is the ability to revise, to arrange, and to deploy personal experiences and thoughts as well as the ability to imagine other people doing the same thing.
> (Teaching and Learning: Reflections on Literacy and Power, 1985, p. 191)

I like Boomer's definition because it goes beyond the definition of literacy as the ability to read and write functionally to the broader context of one who does read and write thoughtfully and who does so for meaningful and self-chosen purposes in the real world. For children to become "actively" literate, the school curriculum must move beyond the management of passive, "correct" responding to the facilitation of active, involved, and evaluative thinking. The way we teach reading and writing is critical to the development of "active literacy". Achieving "average" scores on a standardized reading test means one may be proficient in mostly literal level subskills. It does not mean that one is a reader or writer in any meaningful, active, relevant manner.

The truth is that most students learn to read regardless of the approach if the teacher is sincere, cares about kids, and believes in the method and materials being used. The larger issue, however, is that the student may well learn how to read without ever acquiring the desire to read or a real understanding of what is read. A reader, after all, is a person who chooses to read for pleasure and information and who can assimilate that knowledge thoughtfully, not just someone who can pass standardized tests and complete school assignments. A literate person, in the broadest sense of the word, is one who is continually reading, writing, thinking, listening, and evaluating for real purposes in real-life situations.

Source: Transitions from Literature to Literacy by Regie Routman


SENDER
MESSAGE
RECEIVER
FEEDBACK
THINKING
UNDERSTANDING
COMMUNICATING
THINKING
UNDERSTANDING
COMMUNICATING
<OBSERVING>
<READING>
<LISTENING>
<SPEAKING>
<WRITING>
LEARNING

RETHINKING CURRICULUM

In preparing this curriculum and instruction model, the task force adopted the following recommendations from **"Rethinking Curriculum A Call for Fundamental Reform,"** A Report of the National Association of State Boards of Education Curriculum Study Group, (October 1988):

High school graduates must be able to 1) think, learn and solve problems; 2) communicate effectively; 3) work cooperatively; and 4) understand the basic concepts of democracy, the rights and obligations of citizenship, and the United States' place in the world structure. Graduates should be confident of their ability to make responsible decisions and take their place in our society. At the same time, they need an appreciation of the pluralistic nature of American culture, as demonstrated by their understanding and tolerance of the different groups both within our society and across international boundaries....

What teachers teach (curriculum) is closely related to how they teach. For instance, the teaching of higher order thinking skills requires very different methods than teaching basic reading or math skills. Helping students understand the connections between economics and revolution is very different from drilling students on the important dates and leaders of the Civil War. The study group makes the following recommendations regarding instructional practices:

1. Teaching should be less centered around teacher performance and lectures; rather, there should be a greater emphasis on student presentations, Socratic dialogue, and group discussions.

2. Learning should be viewed as an active process, not "filling an empty vessel." It should involve active posing and answering of questions-not short--answer, merely factual questions, but thought-provoking questions that may take some time, research, and argument to answer. There should be many "hands-on" experiences, especially for younger students, and all students should be able to view their teachers as "coaches" who instruct them in the practice of learning.

3. Full use should be made of opportunities for cross-disciplinary learning, especially in the early and middle grades. For instance, children involved in an experiment of growing plants from seeds can also use the experience to practice observation, writing, and drawing skills. Teachers of all subjects should be aware of the importance of reading and writing.

4. There should be opportunities for cooperative learning and peer teaching, using methods that permit students to actively engage in learning, in building social skills, and in forming relationships. These important skills will be used all through life in society and business where there is often a need to work together to accomplish mutual aims.

5. Teachers must be able to exercise their professional judgement in the classroom. Tailoring instructional practices and curricula to meet the needs of students is an essential component of a flexible, but challenging, education.

6. Teachers should have time for common planning, continuing professional development, and other collegial activities.

7. Computers and other telecommunications technologies offer a wealth of opportunities for creative instruction--both individually and with groups. Schools must make these opportunities available, and teachers in all subjects should be capable of taking advantage of them.

8. Implementing these recommendations will require vigorous new efforts to improve teacher training and to provide for the retraining of these already in the schools. State boards should take a leadership role in this area.

Instructional materials have become major barriers to achieving reform and excellence of education for all students. Not only are texts a problem, but there is a reliance on workbooks and supplementary teacher's guides that results in overly prescriptive instruction. There is a lack of depth and analysis. Original works are not being used enough in schools, even though the great books and classics of children's literature are far more likely to stimulate love of reading and learning than textbooks. This lack of quality in our instructional materials can be attributed to a number of factors.

1. Writing books to match district or statewide standardized tests has contributed to incoherent, superficial writing and a shortage of primary materials. There is also a tendency to avoid controversial topics or views. In addition, the effort to write inoffensive, neutral books has stripped them of vitality.

2. Readability formulas that relate texts to specific grade levels have had the effect of flattening and deadening the prose until it is, ironically, nearly unreadable. This is especially true when publishers take a 4th grade text, for instance, and make it into a 3rd grade text merely by subjecting it to 3rd grade readability standards.

3. Excessive requirements to align content with curriculum guidelines have generated a superficial survey approach to material. This can result in a text being chosen for use if it merely mentions enough topics, creating a "book of lists," rather than a true study and analysis of a given subject.

The results of using substandard texts are far-reaching. Simply put, poorly written books educate poorly; there is a lack of depth, a lack of analysis, and a lack of excitement in our classrooms. Because textbooks drive the curriculum, mediocre texts can lead to mediocre teaching. Finally, dull, uninteresting textbooks give reading a bad name and encourage students to flee to the flashier world of video.

In order to have textbooks that support, rather than subvert, our educational objectives, the following measures need to be taken:

1. Readability and comprehensive curriculum formulas should be given less weight in textbook adoption, and textbook selection policies should be isolated from state testing programs.

2. Textbooks should be well-written and challenging and should take the time to cover some topics in depth. Important events, people, and ideas should be brought to life through the use of anecdotes, vivid imagery, drama, and colorful language. (This is not just to make material "Easier to swallow." For instance, one study in Minnesota took an eleventh grade history text and had it written by magazine writers and editors, who incorporated anecdotes, metaphors, irony, etc., into the piece. The result was that students using this book had a 40% improvement in retention over students using the standard text.)

3. Textbook selection committees should have the training, expertise, and time to do their jobs and should be rewarded for their efforts. People appointed to the committees should have knowledge of both the subject and educational practices.

4. Teachers should be encouraged (i.e., given the flexibility and resources) to use textbooks as resource materials, instead of the sole foundation and content of their classes, and to use primary materials and the classics whenever possible.

The kinds of curricular changes we propose will require most schools to alter their operations significantly. School reorganization and curriculum reform are part and parcel of the same package, as can be seen in Ted Sizer's model of the "essential" school. In essential schools, intellectual development (teaching students to use their minds well), rather than acquisition of specific bits of knowledge, is of primary importance. (pp. 4-7)

GOALS OF AN INTEGRATED
LANGUAGE ARTS CURRICULUM
K-12

The purpose of the language arts curriculum is to provide an environment rich in language where students use language confidently, independently, creatively, and purposefully for both personal and practical functions. Specifically, an integrated language arts curriculum helps students:

- use language for such communicating functions as observing, imagining, feeling, experiencing, articulating, and organizing.

- think creatively, logically, critically, and independently.

- develop the ability to use the interactive processes of composing and comprehending in varying modes (oral, written, visual, and nonverbal) for various audiences.

- vary language according to purpose, situation, and audience.

- extend personal and cultural awareness of self and respect for others.

- experience pleasure in oral and written language which will foster habits of lifelong reading, writing, and learning.

Essential Learning Skills Expectations in the language arts program should be based on these broad goals and should be consistent with them.

READING/LITERATURE

Task Force Perspective

The Reading/Literature K-12 Task Force report, curriculum materials, and instructional recommendations provide a framework for language, genuine literacy, and learning across the curriculum. The report draws on teachers' collective and individual experiences, ERIC reports, National Council of Teachers of English guidelines and commission reports, national studies, research from numerous sources, and survey results.

It would be difficult to find a comparable time in American history when so much attention has been focused on schools, curriculum and instruction, content and methods. Best sellers and national reports convince the American public that we are a nation at risk, that "Johnny can't read" (nor can Jane, nor can Mommy and Daddy), that our schools are "closing the American mind," that our 17-year-olds know nothing, and that we are culturally illiterate.

Despite enormous expenditures in time and money for educational programs designed to "correct the problem," gains in basic skills have been limited and, in domains requiring higher-order thinking, particularly disappointing (Lytle and Botel, 1988; Routman, 1988; Bloom, 1987; Cheney, 1987; Hirsch, 1987, 1988, 1989; Ravitch and Finn, 1987).

The "problem" is most often nailed to the door of a school's language arts department where listening, speaking, reading, writing, and thinking skills are taught and tested. The task force accepts part of this charge in preparing this report. But what is needed, we believe, is an integrative framework which (1) informs educators about current theory, research, and promising practices in the teaching and learning of genuine literacy and (2) serves as a guide for OKCPS to develop more appropriate, stimulating, creative, academically productive environments for all learners.

Building on this premise, the task force identified the following critical experiences in the language arts curriculum:

1. Reading: Transacting with Text
2. Writing: Composing Texts
3. Extending Reading and Writing
4. Investigating Language
5. Learning to Learn

While the report focuses on the first experience, reading, and its extension, identified in the third, the report reflects commitment to the interrelationships of these experiences in an approach to learning which focuses on the process, not the product.

The task force endorses the NCTE position that

> language study is a unified whole, and that reading, writing, listening and speaking are essential human needs and capabilities best taught and learned in an integrated fashion with a central focus on wide reading in our diverse literary tradition including works by men and women of many racial, ethnic, and cultural groups. (Maxwell, 1989)

A Brief History of Literature Instruction in American Education

While the study of literature in English/Language Arts classes is considered "basic" today, such was not always the case. Only two centuries ago, students in preparatory schools and colleges in America could expect exposure to English literature only through the extracurriculum (Applebee, 1974, pp. 12-13); the distinctive study of American literature was not yet a part of the curriculum. While some English studies courses arose in opposition to the Latin or classical programs, most were still relegated to the extracurricular program. One exception was the inclusion of English studies in finishing schools for girls (Applebee, 1974, p. 13). It is for this reason that many early English texts were written for "young ladies" by schoolmasters of finishing schools. Another exception was the inclusion of English in the schools for deaf, blind, or feeble-minded, as reported in the 1889 U.S. Commissioner of Education (1893) annual report.

As late as the last quarter of the 19th century, English and literature were still ignored in favor of Latin and classical studies.

> By 1865, schools and colleges recognized a variety of loosely related minor studies of the vernacular--rhetoric, oratory, spelling, grammar, literary history, and reading all had their places, often conflicting with one another for attention. Though many of these studies made use of literary selections, literary study in its own right had yet to find a place or a justification. (Applebee, 1974, p. 13)

In 1867, influenced by German philological scholarship, William Rolfe's American version of Julius Caesar was published in the first annotated school edition. His emphasis on the philological--introduction, history of the play, sources of plot, critical comments on the play, the play itself, notes, index of words and phrases explained--would set the pattern for English studies that would prevail until 1900 (Mersand, 1960, pp. 279-280). Rolfe would also be credited with the first regular high school literature instruction.

> Formal discipline was the basis of the pedagogy adopted (in Rolfe's instruction), with considerable stress on rote learning of rules and memorization of isolated facts....An examination given in 1866...is indicative of the general tenor of his courses:
>
> 1. Give a sketch of Milton's life to 1638.
> 2. Give a brief outline on "L'Allegro."
> 3. Give examples of obsolete or obsolescent words from the poems studies.
> 4. Give examples of words used by Milton in a different sense than they are today. Illustrate.
> 5. Write a passage from "Il Penseroso."
> 6. Indicate which words in the passage are from the Anglo-Saxon, which from the Latin. How do you tell?
> 7. Explain all allusions in the passage.
> 8. What do the following illustrate? (Here followed a set of examples of rhetorical figures.)
> 9. Write a passage from "Lycidas."
> 10. Explain the peculiarities in the passage from "Lycidas." (Applebee, 1974, p. 29)

When this classical model was joined with the Romantic conception of culture (Matthew Arnold's 1867 definition of culture in Culture and Anarchy as the new unifying and civilizing agent produced by public education), English emerged as a subject. Its roots traced back to the ethical tradition emphasizing moral and cultural development, the classical tradition of intellectual discipline and close textual study, and the nonacademic tradition emphasizing enjoyment and appreciation. The battle between ancient and modern subjects on whether to teach grammar, rhetoric, literary history, spelling, and composition shifted at the turn of the century to "how" to teach English. The answers came from various sources.

In a reaction against philology, proposals were made for the study of genres or types of literature, as well as proposals for concern for the child. The first wave of the progressive movement would support the latter. In 1902, Chubb outlined the issues that would dominate the succeeding decades when he prepared his textbook on the teaching of English:

> In prescribing literature that is to be read during the High School period two requirements must be kept in mind: (1) the characteristics, the needs, and the interests of the adolescent mind and (2) the vocational needs and social demands.

The New England Association of Teachers of English (NEATE) was founded in 1901, and the National Council of Teachers of English (NCTE) was founded in 1911. Both protested the entrance requirements in English based on a closed list of books. Their objection centered on the belief that by limiting examinations to the contents of a closed list of books the colleges were limiting literary culture. In 1916, NCTE published its own book list and, in 1916, the College Entrance Examination Board (CEEB) decided to offer two examinations in English, one of which would not require the study of a set list of books. High school teachers had won the battle figuratively just as the nation entered battle literally--World War I would further define the teaching of literature for both Great Britain and the United States.

In reviewing the development of English literature in British schools, Lee (1987) wrote:

> English literature rode to power on the back of wartime nationalism; but it also represented a search for spiritual solutions on the part of an English ruling class whose sense of identity had been profoundly shaken, whose psyche was ineradicably scarred by the horrors it had endured. Literature would be at once solace and reaffirmation, a familiar ground on which Englishmen could regroup both to explore, and to find some alternative to, the nightmare of history. (p. 68)

"Wartime nationalism" and a need to counter "the nightmare of history" proved to be a rallying force in America as well. But while the intentions were identical, the means to achieving them, by definition, had to be opposite--one country's goal was English nationalism, the other's American nationalism. One of the greatest dichotomies in the teaching of literature in England and America resulted--American writers, for the first time, were granted priority in literature classrooms in America. "Literature" was no longer synonymous with "English."

The re-emphasis of the traditional values of English as a "humanistic" or "liberalizing" subject and concern for the individual gained support from the progressive movement in education. The reaction against content-focused English instruction gained additional support from the works of Jean Piaget and L.S. Vygotsky and from the British recognition of the importance of dramatic response as a part of the British pedagogy of growth (Applebee, 1975, pp. 230-231).

16

Historically, this focus in literature instruction was to be short-lived, for the most part abolished in the reforms that followed the Sputnik scare and focused education, particularly in America, on accountability. President Nixon, in his 1970 Education Message to Congress emphasized that schools must be "accountable." The Commission for Economic Development, an organization of business leaders with considerable power to shape national policy endorsed the claim in its policy statement Education for the Urban Disadvantaged (1971): "We are convinced that the financial support of the schools should be in some way tied to their productivity, so that a better product, when judged by competent techniques of assessment, would yield increased support" (p. 60). In short, English instruction has been in a state of reform since its inception in the curriculum.

The Top Ten at the Beginning of the Century, 1907

According to Applebee (1989) the influential factors determining the selection of texts for high school English courses in the late 19th century included:

1. the prestige of Milton and Augustan poets and the tradition of Latin;
2. a strong tradition of Shakespearean criticism criticism, part of mass culture until late in the 19th century;
3. the influence of earlier traditions in the teaching of Latin and Greek;
4. a concern with modern literature, which led to adoption of the works of such then-contemporary or near-contemporary authors as Dickens and Eliot;
5. a concern with providing some texts that would be easily accessible to all students, particularly younger and nonacademic students, which led to

> adoption of the works of such authors as Sir Walter Scott. (p. 2)

These factors influenced the works that were most widely taught at the beginning of this century (Tanner, 1907). The ten most popular titles follow in alphabetical order by author:

- Burke, Speech on Conciliation with the Colonies
- Coleridge, Rime of the Ancient Mariner
- Eliot, Silas Marner
- Lowell, The Vision of Sir Launfal
- Macaulay, Essay on Addison
- Milton, Minor Poems
- Scott, Ivanhoe
- Shakespeare, Julius Caesar
- Shakespeare, Macbeth
- Shakespeare, Merchant of Venice

All ten of the titles were taught in over 60% of the schools Tanner surveyed; Julius Caesar was taught in over 90% (Applebee, 1989, p. 3).

Required Reading in the 1920s

In one of the earliest American studies to ascertain the type of literary background the courses of study in literature of the public schools recommended in the curriculum, Choate's 1930 national investigation of courses of study in literature documented the selections of 94 different courses studied that had recommendations in prose or poetry, or both, and those of an additional 40 courses of study in literature that recommended reading books, without recommendations as to literary topics, or left selections to the teacher or chance. Geographic sources represented 67 national sites. The data collection included only specific works and definite collections for given periods of literature, but not broad anthologies or vocational or information type books. Of the 731 courses and 18,017 recommendations, only 121 recommendations were not classified (Choate, 1930, pp. 31-32). Materials from cities with over 100,000 population were labeled Group I, and materials from cities of less than 100,000 population were identified Group II.

As shown in Table 1, more than half, about 55%, of the prose literature and drama recommended was American with an equal distribution of pre-1900 and post-1900. About 27-28% of the prose and drama was British, and 17-18% was categorized as foreign literature, legends, myths, and/or fables. Similarly, about 55% of the poetry recommended was American; 38% of the poetry was British, with about 6% identified as ballad or patriotic.

A perusal of the table shows that in both groups the proportion of the different types of literature was nearly identical, as noted by Choate:

> The courses of study in literature considered in this study are held to give an adequate and representative analysis of the content of like courses of the United States as a whole. This claim is based on the geographic distribution of the courses, and the fact that a division of the courses most likely to show appreciable discrepancies presents practically parallel results. (p. 37)

Table 1: Recommended Readings, 1920s

	American	British	Other	Total
		Prose & Drama		
Group I	54.7%	28.3%	17%	100%
Group II	55.1%	26.9%	18%	100%
		Poetry		
Group I	55%	38.2%	6.8%	100%
Group II	55.6%	38.34%	6.06%	100%

Choate reported that the influences determining the content of courses of study in literature in the 1920s included the following:

1. the tradition of old courses;
2. the tradition in the field of subject matters coupled with research studies of children's capacities and interests;
3. studies in children's interests in literature;
4. book lists recommended by experts;
5. relation of reading to contemporary American life;
6. study of contemporary American life and its culture.

Required Reading in the 1960s

A nationwide survey of required reading was conducted by the Educational Testing Service (ETS) in 1963 (Anderson, 1964). The questionnaire began: "Please list for each grade in your school the major works of literature which all students in any English class study." Over 1000 titles came in from 222 public schools (grades 7-12), 223 Roman Catholic schools (grades 9-12), 192 independent schools (grades 7-12), and a special sample of 54 public schools in large cities (Anderson, 1964, p. 3). The most popular works, those taught in at least 30% of the schools in the various groups, are identified in Table 2. Since the independent schools identified the most books in this category, their list constitutes the listing scheme. As a point of reference, percentages have been included for the public and Catholic schools for works appearing on the independent list, even when these works did not rate in the 30% category of most popular. Similarly, Our Town is listed because in the public and Catholic schools it achieved the 30% recommendation.

The ETS identified 25 major literary works in the 1960s for which they published examinations for teachers to use as study guides and exams. The emphasis of the materials was on how well students had read as a measure of growth in literary competence.

Table 2: Required Reading in 1963, ETS Report

TITLE	IND*	PUB	CATH
Macbeth	89%	90%	96%
Julius Caesar	78	77	83
Hamlet	66	33	44
The Scarlet Letter	50	32	37
A Tale of Two Cities	47	33	48
Huckleberry Finn	47	27	29
Silas Marner	45	76	60
Great Expectations	44	39	44
Merchant of Venice	43	21	80
Odyssey	43	27	29
Oedipus the King	38	7	8
The Red Badge of Courage	37	33	51
Romeo and Juliet	36	14	11
Return of the Native	34	16	20
Pride and Prejudice	31	12	32
Our Town	26	46	38

The titles identified as those commonly required in grades 7-12 were Macbeth, Julius Caesar, Silas Marner, Hamlet, Great Expectations, A Tale of Two Cities, Our Town, The Red Badge of Courage, The Scarlet Letter, The Adventures of Huckleberry Finn, Odyssey, Idylls of the King, Evangeline, Pygmalion, Merchant of Venice, Ivanhoe, Treasure Island, Oedipus Rex, Pride and Prejudice, The Return of the Native, Walden, Moby Dick, Tom Sawyer, The Bridge of San Luis Rey, and The Old Man and the Sea.

One of the general conclusions of the study, supporting Choate's findings of three decades before, was that independent schools were "not strikingly more urbane than public schools in general" (Anderson, 1964, p. 7).

During the same period of time, Lynch and Evans (1963) conducted their comprehensive examination of High School English Textbooks. In summarizing the findings of their examination of literature anthologies, Irving Gersten wrote:

> The investigation of Professors Lynch and Evans demonstrates clearly to what extent, especially in anthologies for the ninth and tenth grades, literature written before 1930, to say nothing of before 1900, has become conspicuous by its absence. Although the restriction in time is not so stringent in anthologies for the eleventh grade, dealing as they traditionally do with surveys of American literature, or in those of the twelfth grade, concentrating upon English literature in similar survey fashion, even in these the authors have been able to detect unfortunate trends: with subsequent revisions, earlier literary periods tend to be given less space; or else newer editions tend to replace earlier American or English literature with examples of contemporary literature of the Western hemisphere or the world. The result of these trends has meant, in the authors' phrase, "the dismissal of the past," the denial of those sources from which the humanities draw their sustenance. (pp. 7-8)

Commission on English Institute, 1962-68

During the 1962 Commission on English summer institute, participants developed materials for literature instruction that were then piloted and field tested by teachers across the country. In 1968, the result was published as 12,000 Students and Their English Teachers and was intended to provide teachers with a "point of departure," requiring that they approach the material with "a participative frame of mind" (Commission on English, 1968, p. v). In considering the grading of student papers, the authors presented a high, average, and low scale focused on use of evidence to support interpretation since many of the assignments allowed for widely different approaches. Samples of the writing assignments follow:

- Based on "A Comparative Study of Stalky & Co. and A Separate Peace, Grades 11-12," write a carefully prepared paper in which you compare the attitudes toward war in Stalky & Co. and A Separate Peace. To do this you will need to refer to and interpret relevant evidence from both books. (Commission on English, 1968, p. 52)
- Based on "Anton Chekhov: 'Gooseberries,' Grades 11 and 12," in one clear paragraph, restate in your own words Ivan's belief about happiness, drawing on all his speeches for your information. Then write a formally organized essay in which you prove convincingly, first, that Ivan is right and, second, that Ivan is wrong. Support both your proofs with examples from the life of one person, perhaps yourself. In a very brief conclusion, indicate whether you personally agree with Ivan or not, and why. (Commission on English, 1968, p. 92)
- Based on "James Joyce: 'The Dead,' Grades 11-12," write a personal essay (or a story) in which you (or someone very like you) learn about the death of someone you scarcely know and are thereby forced to reevaluate your own way of life. Dig deep. (Commission on English, 1968, p. 115)

> * Based on "The Glass Menagerie, Grades 10 and 11," in T.S. Eliot's Murder in the Cathedral, the main character, Becket, says,"Human kind cannot bear very much reality"--examine and compare the extent to which the above quotation applies to each of the people in The Glass Menagerie. To do this you will need first to arrive at a working definition of "reality" that is appropriate for The Glass Menagerie. In developing your paper draw fully and specifically on relevant evidence from the play itself.

Additional prose and drama works included in the materials were The Book of Job (King James translation), The Bridge of San Luis Rey, "The Dead" by Joyce, J.B. by MacLeish, The Old Man and the Sea by Hemingway, "The Rocking-Horse Winner" by Lawrence, "A Rose for Emily" by Faulkner, "The Tell-Tale Heart" by Poe.

While objectives were not provided for the units, they were indicated in many of the sections labeled "To the Teacher" or "Questions for Discussion." The clearest example of this seems to be in the comments to the teacher regarding Dylan Thomas' "Fern Hill" and the questions which follow:

> Nor can interpretation be random, for although flexibility and associative value characterize poetic language, especially in such a poem as this, the poet, by his infinitely painstaking selection of exact diction and carefully planned structure, sets limits to his meanings. The reader's job is to set those limits, to accept the text itself as the final court of appeal, and to recognize that a good poem yields its wealth of meaning only to the most patient, responsible, sensitive reading the reader can give it. The questions that follow are designed to help the student in that kind of patient, sensitive, and responsible reading....Who is the speaker in this poem?...What liberties has the poet taken with diction, syntax, and sentence structure? What effects does he achieve by such devices? (Commission on English, 1968, pp. 159-161)

International Conference on English, Dartmouth, 1966

While the Commission of English was developing 12,000 Students and Their English Teachers, a more international endeavor in the teaching of English occurred, the Anglo-American Seminar at Dartmouth College, in late summer 1966. The English educators who gathered at this first large-scale international conference on English asked: What kind of literature should be taught, and for what purpose? Should the primary aim be proficiency in reading, a basic skill all students should have? Or the enjoyment of good literature, which too many lack in an age of television? Or knowledge of our literary heritage, which the colleges put first? (Muller, 1967, p. 6)

While literary heritage was supported (Muller, 1967, pp. 188-189), literary history study was strongly criticized. At the same time, the British aversion to teaching knowledge about literature, literary forms, genres and techniques, was a focus for many American teachers (Muller, 1967, p. 84) who were being influenced by the "New Critics" to look more at the work itself rather than the history of it or the biography of the author.

The consensus of the conference stood basically for literature for its own sake, as its own reward, the premise stated by Frank Whitehead in The Disappearing Dais: "All children, whatever their ultimate role in life is to be, need experience of literature . . . if their personalities are to expand and flower into a capacity for fullness of living" (Muller, 1967, p. 79).

While the Dartmouth participants hailed literature, they deliberately avoided identifying specific literary works. The basis for this decision was their contention that "some standard works (such as Silas Marner) have long been assigned out of unthinking habit, without regard to the interests of the students. The literature study group specifically questioned the assumption that our cultural heritage required the teaching of certain writers" (p. 79).

Muller summarized the conference participant's view of the importance of the aesthetic value of literature: "The study of literature as recommended by the seminar might give a better idea why a people with by far the highest standard of living in all history is not clearly the happiest people on earth" (1967, p. 94).

The Most Popular Titles in 1989

In an attempt to describe trends since the Anderson (1964) study of required readings, Applebee, through the Center for Learning & Teaching of Literature (CLTL, 1989), surveyed four different samples of schools paralleling the samples in Anderson: (1) public schools, grades 7-12; (2) independent schools, grades 9-12; (3) Catholic schools, grades 9-12; and (4) urban public schools, grades 7-12, from communities of 100,000 or more. Department chairs were asked to list "for each grade in your school the book-length work of literature which all students in any English class study" (Applebee, 1989, p. 3). Table 3 summarizes the titles required in 30% or more of the schools.

Applebee reached the following conclusions:

1. The titles included in the top ten are identical in the public and Catholic school samples, and nearly so in the independent (p. 3).
2. In all three samples, the top ten include only one title by a female author, Harper Lee, and none by members of minority groups. "This in 1988, two decades after the civil rights and women's movements focused national attention on imbalances and inequities in the school curriculum" (p. 5).
3. "There is considerably more consensus about what upper tracks are asked to read....for lower tracks, teachers may be using worksheets and similar skills-oriented reading materials, instead of using literature as the mainstay of the program" (p. 9).
4. "The overall listings suggest that the patterns that led to the formation of the original high school canon continue to have considerable influence" (p. 5).

Table 3: Titles Required in 30 Percent or More of the Schools--Public, Catholic, and Independent-- as Reported by Applebee, 1989

Title	Percent of Schools		
	P	C	I
Animal Farm	51	40	--
Antigone	--	31	--
Call of the Wild	51	--	--
Catcher in the Rye	--	43	--
Crucible	47	42	--
Death of a Salesman	36	--	--
Diary of a Young Girl	56	--	--
Glass Menagerie	--	30	--
Grapes of Wrath	--	39	--
Great Expectations	44	38	--
Great Gatsby	54	64	49
Hamlet	56	60	51
Huckleberry Finn	78	76	56
Julius Caesar	71	54	42
Lord of the Flies	56	52	34
Macbeth	81	70	74
Merchant of Venice	--	30	--
Miracle Worker	32	--	--
Odyssey	--	31	39
Oedipus Rex	--	36	--
Of Mice and Men	60	56	33
Old Man and the Sea	46	33	--
Our Town	44	--	30
Outsiders	39	--	--
The Pearl	64	30	--
Pigman	38	--	--
Pride and Prejudice	--	33	--
Red Badge of Courage	47	33	--
Red Pony	31	--	--
Romeo and Juliet	90	63	66
The Scarlet Letter	62	70	52
A Separate Peace	48	47	--
A Tale of Two Cities	41	41	--
To Kill a Mockingbird	74	67	47
Tom Sawyer	32	--	--
Wuthering Heights	--	37	--

Applebee challenged the appropriateness of these titles given the diversity of cultures in today's schools. This echoed the concern of earlier reports--Stephen and Susan Tchudi's 1979 survey of English teachers and NCTE's 1987 and 1989 Commission on Literature reports.

In 1979, Stephen and Susan Judy (Tchudi) reported on the _English Journal_ survey of English teachers' literary favorites (vol. 68, no. 2). As additional notes and comments they reported: (1) English teachers don't like to teach British novels; (2) best sellers are infrequently taught; (3) few books from the 1970s made the list of favorites -- contemporary titles most often selected included _To Kill a Mockingbird_, _A Separate Peace_, _Catcher in the Rye_, _Lord of the Flies_; (4) lists were dominated by Anglo authors; (5) books by women authors were not among those commonly selected; (6) to a considerable extent, English teachers like to teach their personal favorites; (7) Shakespeare dominated the "Favorite Playwright" category like no other author, being named on almost 33% of the replies.

In 1987, NCTE's Commission on Literature reported: (1) a marked revival of interest in the teaching of literature and increased attention to integrating the curriculum; (2) elementary schools were abandoning basal readers in favor of children's literature texts; (3) the problem of censorship worsening; (4) students in many schools again being exposed only to single anthologies of literary works; (5) important works, particularly by minority writers, were not available.

In 1989, NCTE's Commission on Literature reported (1) most classroom teachers are out of touch with contemporary literary theory and criticism; (2) the "unfortunate" return to a "single-anthology curriculum"; (3) the neglect of contemporary literature, drama, the literary essay, and biography/autobiography in the classroom; (4) the narrowing of the literary canon and an exclusionary approach to the teaching of literature; (5) trivialization of knowledge as represented by the "cultural literacy" movement; and (6) a marked decline in the representation of literature by minority writers in literary anthologies.

These historical and contemporary studies formed a basis for the decisions for recommended and required readings in the final task force report. In addition, surveys of K-12 teacher recommendations and review of other schools' curricula provided significant input.

Approaches to Literature Instruction

Further review of the literature (Hillocks, McCabe & McCampell, 1971; Judy, 1980; Hook & Evans, 1982; Anderson, 1985) revealed that a number of models and approaches to literature instruction have been developed and, while most can be traced to an early foundation in one of the three traditional approaches (the sociopsychological approach can be traced to the personal growth model), some present a distinctive listing of component parts (the appreciation approach through the emotive mode).

For the purposes of this task force report, the approaches were explored as they are defined in the following paradigm on the teaching of literature. The scope of the list of approaches is intended to be comprehensive; therefore, some overlapping occurs. The list does not claim to be exhaustive.

With so many issues currently tugging at the reading/literature and English curriculum (whole language, cultural literacy, multicultural literacy, immersion programs, to name only a few), a review of the orientations that define the English/language arts curriculum places the current trends in perspective.

Perhaps the most holistic view of literature instruction was presented by Allan Glatthorn (1980) in the NCTE sponsored publication A Guide to Developing an English Curriculum for the Eighties. Glatthorn identified the following components as "Comprehensive Criteria for a Syncretic English Curriculum" (pp. 117-119): personal relevance, cognitive processes, social adaptation and reconstruction, academic rationalism. Specific characteristics of each are listed.

Academic Rationalism

Focus: to foster the intellectual growth of the student in areas most worthy of study

1. develop the ability to interpret literary works
2. increase the student's appreciation of literature
3. the reading and study of certain literary classics
4. teach the history of British and American literature
5. help the student understand English grammar
6. help the student understand the function and characteristics of language
7. help the student understand the nature and use of nonverbal communication systems
8. study of the history of the English language

References: Glatthorn, 1980; Eisner, 1979; see "Conservative Approach"

Humanistic Tradition of Western Civilization

Focus: literary work itself with concentration on meaning, structure, artistic merit (conservative approach)

1. ignores background of student
2. close reading of the work
3. intensive reading of a few works of relatively high literary merit by all students
4. advocates common curriculum for all students
5. literature viewed as distinct subject matter
6. literature arranged by author, type, or chronology
7. explication of literary works
8. emphasis on work as literature
9. teacher selects and assigns nearly all material students read
10. evaluation based on students' knowledge of content
11. test questions on lowest level of Bloom's Taxonomy

References: Hillocks, McCabe, & McCampbell, 1971, p. 139; see "Academic Rationalism"

Appreciation Approach Through a Study of Famous Authors and Their Works

Theory: knowledge of "great" literature and its authors will make students more discerning and appreciative readers

1. chronological organization of works
2. study of literary periods
3. evaluation based on students' knowledge of facts about the author's life and times and content of the work

References: Hillocks, McCabe, & McCampbell, 1971; see "Conservative Approach"

Analytical Approach

Focus: literary structure, imagery, symbolism; reading each work as an entity isolated from history and from society

1. "explication de texte"--combines paraphrastic and analytical methods
2. stresses author's techniques
3. investigates interrelationship among setting, style, characterization and plot, study of effect of these on theme and literary qualities

References: Hook and Evans, 1982

Social Studies Approach

Focus: using other subject areas to illuminate literature

1. "literature as history approach"--study of literature for historical information
2. "other lands and people approach"--study of literature for geographical and sociological information

References: Hillocks, McCabe, & McCampbell, 1971; see "Literacy in the Humanities Approach"

Historical Approach

Focus: to help students relate the past to the present and to the potential for the future; to show that people have been much the same through time; to give students some understanding of the continuity of literature and the relationship between history and literature

1. recognition that each writer's characteristics were shaped by the time in which he or she lived
2. memorization of dates
3. personal responses to works

References: Hook & Evans, 1982; see "Social Studies Approach" and "Literacy in the Humanities Approach"

Development of Cognitive Processes

Focus: help children learn how to learn and to provide them with the opportunities to use and strengthen the variety of intellectual faculties that they possess

1. oral language skills to communicate appropriately and effectively
2. written language skills to communicate effectively in a variety of situations
3. skills of reading comprehension
4. skills to listen attentively and critically
5. develop ability to reason logically
6. opportunities for the student to find problems and to learn to state problems clearly and accurately
7. learn to retrieve, evaluate, and apply information in the solution of problems
8. think creatively and generate alternative and innovative solutions
9. understand the close relationship between language and thinking, and use basic language analysis skills in evaluating and sending messages

References: Glatthorn, 1980; see "Cognitive Approach"

Cognitive Approach

Focus: to foster reading that focuses attention on the reader as creator of meaning

1. paraphrastic method--translation of sentences, paragraphs, or longer passages into language that the student comprehends
2. instruction in how to read for meaning
3. free discussion of works read or the free reading of works unread
4. plot outlines followed by close attention to "how it happens" and "why"

Reference: Hook & Evans, 1982

Appreciation Approach Through Analysis of Technique

Theory: if the student is aware of an author's artistry, he or she will appreciate the author's craft and thereby enjoy the literary work

1. analytical approaches
2. scanning metrical lines
3. building plot diagrams
4. identifying all figures of speech in a work
5. studying many or all devices in one work

References: Hillocks, McCabe, & McCampell, 1971

Sociopsychological Approach

Focus: to help students better understand themselves and others through vicarious experiences with literature

1. understand characters in literature and why they think, act, and react as they do
2. understand the character's relation to environment
3. understand the general principles of human behavior

References: Hook & Evans, 1982

Appreciation Approach Through the Emotive Mode

Theory: enthusiasm for or appreciation of a literary work can be communicated from teacher to student by word of mouth

1. teacher explains the work's emotional and aesthetic qualities
2. teacher dramatizes his or her personal response
3. teacher directly pronounces value judgments

References: Hillocks, McCabe, & McCampbell, 1971

Social Adaptation and Social Reconstruction Approach

Focus: analysis of society

1. investigation and discussion of socially relevant problems
2. application of language and communication skills in studying the local community
3. communication skills needed to function successfully as a citizen, consumer, and worker
4. thinking and communicating skills needed to influence local and national policies
5. understanding of the language and literature of other cultures
6. understanding of how American language and literature reflect cultural values
7. understanding the relationship between changes in the society and changes in the language
8. help eliminate traces of sexism and racism in language
9. develop an acceptance and appreciation of the language and literature of other ethnic groups
10. the skills of evaluating and criticizing the mass media

References: Glatthorn, 1980; Eisner, 1979; see "Literacy in the Humanities Approach"

Value-Seeking Approach

Focus: to examine the values that characters in literature hold, to compare these points of view with their own, and from this examination to develop a personal code worth living by

1. examine codes and values held by characters
2. the teaching of ethical issues while avoiding didactic instruction
3. the teacher as guide and facilitator
4. wide reading with much thinking and discussing

References: Hook & Evans, 1982; see "Literacy in the Humanities Approach"

Guidance Approach

Focus: the classical critical tradition of Sir Philip Sidney ("The Defense of Poesie") or the tradition of the McGuffey Readers to teach the child to read and shape his or her mind and morals

1. didactic morality or moral indoctrination
2. "teach and delight" or the liberal art approach
3. knowledge intended to lead to virtuous action

References: Hillocks, McCabe, & McCampell, 1971

Personal Approach

Focus: student interests; based on the theory that literature is one of the many resources that may provide worthwhile personal experiences that may help students answer old questions and raise new ones, to explore life and grow personally

1. creative dramatics
2. response journals
3. student choice in selecting reading materials and possible things to do with readings

References: Hook & Evans, 1982

Appreciation Approach Based On Enjoyment First

Theory: the most promising method of teaching literature lies in ensuring students enjoy what they read and that the principle of enjoyment should not be violated at any cost

1. "fun and games" approach to literature
2. focus on student interest
3. student surveys

References: Hillocks, McCabe, & McCampell, 1971

Literacy in the Humanities Approach

Theory: by learning about one's self, whether through contemplation or study, a person comes to know the larger universe of mankind, a culture created by individuals expressing their own attempts to know the self

1. English brings to humanities the "literacy connection," for the exploring of oneself as well as understanding humankind is language based
2. a call not for indoctrination or enculturation, but for understanding how one fits into the community
3. literacy is intertwined with history; examples include Wigginton's Foxfire and the popular Haley novel/movie Roots which spawned Tracing Your Roots (1977)
4. topics include: American History and Culture, World History and Culture, Contemporary Values and Problems, and Multiethnic/Multicultural Literature
5. approaches include: Chronological, Geographic/ Ethnocentric, Thematic, Development by Types and Genres, and Issues and Problems
6. topical approach avoiding teacher reliance on text

References: Judy, 1980; see "Personal Relevance"

Personal Relevance

Focus: the primacy of personal meaning

1. contemporary adolescent literature
2. work written by authors whose ethnic identity is similar to the students'
3. explore folklore and dialect of students' region
4. selected works from the popular culture for purposes for comparison and motivation
5. extensive opportunity to use oral language in the classroom
6. personal response to literature
7. value student's individual language
8. opportunities for personal and expressive writing
9. discussion of ideas and problems considered relevant and important to the student
10. reflective thinking about personal values

References: Glatthorn, 1980; Eisner, 1979; see "Literacy in the Humanities Approach," "Progressive Approach," and "Personal Approach"

Progressive Approach

Focus: literature as a tool to help inculcate moral and spiritual values, to bring about understanding of self, and to promote mental hygiene and wholesome attitudes

1. literature used didactically to help individuals adjust to society
2. focus on emotional effect of literary work on the student and the extent to which the work can help solve extra-literary problems
3. the meaning the student takes from the work is valid
4. extensive reading organized rather loosely into expansive units with emphasis on quantity of material rather than quality and often including nonliterary materials and material of low literary quality
5. advocates curricular offerings according to individual differences of students
6. literature viewed as a distinctly subordinate part of an experience in problem solving
7. literature is integrated with other subject matter
8. interpretation of literary works is important
9. emphasis may be on informational content
10. student and teacher cooperative planning of readings
11. evaluation based on procedural objectives (to discuss, . . . to participate, . . .)

References: Hillock, McCabe, McCampbell, 1971

Cultural Literacy

Drawing on the definitions of Judit Kadar-Fulop (1988) and Uriel Weinreich (1963), the National Society for the Study of Education (1988) defined "cultural literacy" as "language learning" (p. 3) requiring three major functions of the language curriculum in the school:

1. the promotion of cultural communication so as to enable the individual to communicate with other members of the culture. Such a function calls for the learning of the cultural norms of semantics, morphology, syntax, text structure, pragmatics, and procedural routines to operate within the norms and be understood.
2. the promotion of cultural loyalty through an acceptance and valuing of norms and routines of the culture.
3. the development of individuality. "Once one has learned to communicate within the culture and developed a loyalty to it, then one is able to become independent of it. Before then, independence of those norms and values is seen as naive, illiterate, or childish" (NSSE, 1988, p. 3).

This third dimension of cultural literacy, development of individuality, has been ignored by educational criticism initiated by E. D. Hirsch's (1983) article "Cultural Literacy" and subsequent book (1987) Cultural Literacy: What Every American Needs to Know. The calls for reform and criticisms of public education that have focused on American students' cultural illiteracy have considered only the first two dimensions as well, requiring a definite body of knowledge from, in many cases, specified titles or texts (Bennett, 1984; Bloom, 1987; Cheney, 1987; Hirsch, 1987; Ravitch & Finn, 1987; Perspectives follows).

The NSSE Yearbook charged that those advocating cultural literacy through a definition of "culture primarily in belle-lettristic terms" (1988, p. 4) were guilty of promoting an education inappropriate for contemporary American culture.

WRITING TO LEARN:
WRITING ACROSS THE CURRICULUM

WRITING TO LEARN: THE CONCEPT

"Language is the common denominator
of all fields of study,
making interdisciplinary comparison and contrast possible.
All disciplines, precisely because
they are possesses of different collections
of facts and methods,
are potentially useful to one another.
The cross fertilization between disciplines
is basically a use of metaphor
to aid thinking and knowing."

In a recent ERIC document (Farr & Daniels 1986), writing was cited as the most basic ingredient to success in high school, the most closely tied to critical thinking and to prospects for higher education. Key to understanding the importance of writing is the recognition that writing is a thought process that facilitates learning. The historical giants Aristotle and Cicero recognized that because of this critical attribute, rhetoric contained within itself all other disciplines -- in essence, the "writing to learn" and "writing across the curriculum" movements began with these historical figures (Ruszkiewicz 1982). Viewing writing as a foundation concept for learning, rather than as a topic for English/language arts study, may require a redefining of the composing process. In explaining writing as the generation of knowledge, Van Nostrand (1979, p. 178) defined composing as:

> joining bits of information into relationships, many of which have never existed until the composer utters them. Simply by writing -- that is, by composing information -- you become aware of the connections you make, and you thereby know more than you knew before starting to write. In its broadest sense, knowledge is an awareness of relationships among pieces of information. As you compose, your new knowledge is your awareness of those relationships.

Urban minority students living in a technological world of information can be empowered through understanding the concept of writing as learning, the power of writing and analytical, as well as imaginative and expressive, thinking.

> Writing across the curriculum and other related "across the curriculum" movements reflect a significant criticism of the organizational structur, the pedagogy, the goals, and the educational outcomes of many of our contemporary educational institutions. They are a response to the fragmentation of the curriculum, the frequent separating of skill and content teaching, as well as the localalization and denigration of responsibility for teaching writing and other essential abilities that should permeate all of the disciplines. And they are based on the recognition that too much teaching is directed at getting students to learn content and the moral reward structure of the teacher rather than the essential

> skills they need to become life-long learners in a rapidly changing world (Smith, 1984, p. 1).

This call for reform to match curriculum to student needs is even a more pronounced issue for many minority students who have suffered from teachers' low expectations and subsequently been drilled on skills to such an extent that meaningful learning experiences have been ignored. In addition, and key to the success of the reform movement, the change must recognize the invalidity of blaming the victims -- the students -- and focus on the inappropriate and, therefore, damaging teaching inflicted upon many minority students.

Writing to Learn: The Background

Throughout Great Britain, Ontario, and the United States, the 1970's witnessed the roots of the writing-to-learn concept take hold. The break with disciplinarity and the emphasis on writing to provide interdisciplinary learning seems logical, in retrospect, as educaors question whether the product of schooling can justly be called "learning" if it isn't interdisciplinary. As William F. Irmscher explains in "Writing as a Way of Learning and Developing":

> Writing is a way of engaging the world by becoming aware how our minds perceive it. Even though our modes represent ways of perceiving and structuring the world around us, writing is readily accessible to all of us because words are its vehicle. Other graphic systems -- those of music, mathematics, or logic -- require the acquisition of a new language. Writing finds structure in words. Structure

> represents control. The task of knowing is not so much perceiving the simplicity of complex matters. . . . Learning is observing the patterns of things that otherwise seem confused and unrelated. . . . Learning is seeing relationships that become the basis of discovery and development (1979, pp. 243-44).

Writing to Learn: Policies and Rules

The core focus of schooling changes when what happens in schools is centered on across-the-curriculun pedagogy. Traditionally, school writing has not been genuine communication, nor has it involved analytical, or critical, thinking. "Central to the idea of using writing to learn is the understanding that learning is promoted this way only if the writing is perceived as purposeful by the writer" (Mayher, Lester, & Pradl, 1983, p. 80).

Traditionally, too, "every school already has a policy toward language and learning, even though the policy and its effects have probably never been articulated or discussed" (Fillion, 1979, p. 49). The teachers' implicit policy statements are couched in unwritten objectives similar to these:

> Students will learn by listening and reading, rather than by speaking or writing.
>
> Students will ask very few questions about the subject.
>
> Students will only speak or write in correct, final-draft language, to demonstrate that they have learned the information given.
>
> The pupil's primary task in the (classroom) game is to

> respond to the teacher's solicitations (Fillion, 1979, pp. 49-50).

The internalization of these policies by the students results in the following types of student policy statements about school and learning:

> I must do homework that no one ever examines, for reasons I do not comprehend.
>
> I must study what I am told to study, whether or not that represents something I would like to study.
>
> I must often express myself in terms the teacher prefers rather than in terms that come more naturally to me, that could serve just as well, and that I prefer (Goldhammer, 1969, p. 27).

Although some of these illustrations may seem extreme, most teachers will realize that they can point the finger of recognition in several directions.

The learning environment created by the writing-to-learn pedagogy annihilates these traditional counter-productive rituals in favor of educational practices conducive to learning and analytical thought.

Writing to Learn: Three Dominant Interpretations

The literature clearly identifies three dominant interpretations of the impact of writing across the curiculum and writing to learn: the affective dimension, the social dimension and, obviously, the cognitive dimension.

The cognitive dimension has received the most attention in the research, although exhaustive searches of ERIC documents reveal that most of the reported activity and nearly all of the researched activities are occuring at the elementary levels and the college level, pointing to a clear need for further information from the secondary level. Applicable across grades as well as disciplines is the finding that students learn more through writing an essay than through answering a multiple choice question or simply re-reading, supporting the theory that the kind of writing students are involved in determines the effectiveness of learning (Copeland 1984, Newell 1984, Langer 1986), Penrose 1986). Newell's case study (1984) with 11th grade students found that essay writing promoted significant gains in concept learning, while knowledge derived from note-taking and answering study questions remained isolated and detached. At the college level, science professors who have requested drafts with peer critiques and subsequent revision have received measurably better better lab reports and "better biology" (Young 1985).

That writing about science, or any content, facilitates studetnts' mastery of vocabulary and concepts is supported by the social dimension interpretation of writing (Maimon 1981). From this dimension, writing is viewed as a social behavior within the discipline. Students are required to learn the particular conventions of aim and audience within each discipline to write or converse in it. Students must also learn the common conventional features of the written code: spelling, punctuation, conformity to standard English usage.

The affective dimension explores writing as a way to foster emotional growth and self-discovery in students (Britton 1981, Fulwiler & Young 1982, Allen 1982). By engaging in writing activities that facilitate the connection of new knowledge and information to personal knowledge student self-esteem is heightened.

> A student, writing what he wants to express, is creating his personality. He is discovering who he is and what it is he has to say. He is learning to look at the conflicts within him and to sort them out in relation to the requirements of living with others. He is examining and setting goals for himself. He is learning to think in a straight line. He is developing a discipline. He is finding within himself legitimate sources of dignity and pride (Allen, 1982, p. 15).

Once again, if teachers attempt to engender such reflectivity in students before achieving it in themselves, the STS approach will meet the same defeat as other reforms. An ethical/pedagogical stance must ground the techniques of STS in a foundation that empowers learners to know "how to choose" rather than "how to do." Students need to find the "choosing" in themselves.

Writing to Learn: In the Curriculum

Teachers who are developing writing-to-learn curriculum activities can ask the following questions to determine the effectiveness of the activities:

- Are there opportunities for students to be involved in the formulation of writing assignments?
- Does the specific writing assignment encourage students to connect what they already know with the new material, the new information, the ideas which they're being presented with in a particular subject?
- Does the assignment encourage students to reconstruct the knew knowledge, the knowledge they are supposed to be

learning? Does it encourage them to use this knowledge in some way?

* Does the writing assignment represent, or is it located in, a genuine communication situation? Are students writing, at least at times, to truly communicate something to someone else, rather than being asked to write something consistently for an audience that knows better than they do? (Mayher, Lester, & Pradl, 1983, p. 93).

By emphasizing that students learn "how" to learn and how to think, that learning is a process rather than a product, that all learning is interrelated, that what is "known" may change, that we must constantly access and evaluate information -- teachers can motivate students to become self-disciplined, curious, creative life-long learners.

WRITING TO LEARN AND THE MINORITY LEARNER

> "The curriculum of the school should fit
> its clients and their neighborhood. . . .
> The urban curriculum -- even at its best --
> has usually worn a pair of bib overalls.
> Its shape resembles the barn,
> the chicken coop, and the silo
> more than the museum, the traffic jam,
> or the skyscraper."[2]

Language Diversity and Writing Instruction, a 1986 document developed by the ERIC Clearinghouse on Urban Education and the ERIC Clearinghouse on Reading and Communication Skills, offers a theoretical framework and practical suggestions about research on high school students with linguistically diverse backgrounds and instructional research on composition, establishing fifteen key factors associated with effective writing instruction. The importance of this issue is based on the realization that "There is nothing more basic to success in high school itself, more closely tied to critical thinking, or more relevant to the prospect for higher education, than the ability to write" (Farr & Daniels, p. 85). Yet the 1981

National Assessment of Educational Progress (NAEP) and NAEP's 1986 "Writing: Trends across the decade, 1974-84" report show that only about seven percent of American students overall are receiving the kind of instruction that leads to writing facility and fluency (NAEP 1981, Applebee 1986). For many urban, inner-city students, writing experiences and literary resources are equally absent from the home and community environments.

Principles from Research and Implications for Urban Students

1. Research on writing teachers at work supports that the most basic distinction between successful and unsuccessful instructors is their attitude toward their students (Perl & Wilson, 1986). Therefore, when teachers view educationally disadvantaged students as linguistically inadequate, even the most exemplary, research-validated teaching methods fail to achieve expected growth in performance (Farr & Daniels, 1986, p. 48).

2. Research suggests that regular and substantial practice in writing, aimed at developing fluency, is essential to proficient writing development; yet, "basic writers" (nonmainstream or minority students), explains Shaughnessy (1977, p. 14), may write only 350 words a semester--if they write at all--compared to the average American high school student writing 350 words a week and the average British high school student writing 1000 words a week.

Traditionally, nonmainstream students, identified by their "lack" of middle-class language and learning styles, are subjected to skill-building curricula that fragments learning and prescribes drill and practice. The alternative for mainstream students is engagement in holistic activities with substantially more meaningful writing.

For educationally disadvantaged students who have become accustomed to having their vernacular criticized by outsiders, Britton (1970) suggests that to achieve meaningful writing these students must first develop confidence in themselves as writers: "The first instructional goal in a writing program for such students must be fluency: the relatively free, comfortable, and copious production of written discourse on subjects of real meaning and importance--without penalty for the forms of language used" (Farr & Daniels, p. 52). Such activities encourage the development of the affective dimension benefits of writing.

3. Of the six main purposes to which writing may be put in schools--to show learning, to master the conventions of writing, to learn, to communicate, to express the self, to create--the vast majority of the writing tasks fall into the first two categories (Farr & Daniels, p. 54) with only three percent of writing time being used to produce anything as long as a paragraph (Applebee 1981). Hillocks (1986) meta-analysis of studies on the basic characteristics of

successful writing programs found the use of writing-to-learn activities that engage students in purpose-explicit exploratory problem solving to be essential components. Such programs showed four times as much growth in general quality of student writing compared to the traditional presentational (teacher-dominated) mode (Farr & Daniels, p. 54). These findings suggest several guidelines for teachers of educationally disadvantaged students: (1) every group of nonmainstream speakers has its own verbal style and culturally distinctive ways of using language; since complete descriptions of these styles and characteristics are still lacking in the educational literature, it's necessary for teachers to recognize the differences and adjust the curriculum to allow for manifestation of these languages and unique linguistic input; (2) students need to be encouraged to select their own topics for investigation and to be discouraged from counting on the teacher to provide "what to write, how to write it, when to write it, and how much to write about it"; students need to recognize the value of their own experiences and language style in exploring through writing to learn for authentic reasons; (3) meaningful writing experiences need to be provided for all students, but particularly for nonmainstream students who have learned in the hidden curriculum that what they think and how they write it is somehow substandard; Staton (1982) showed that when a classroom teacher working with minority students maintained a program of "dialogue journals," in which the students and the teacher wrote back and forth on subjects of personal interest without any particular focus on correctness, students' writing skill improved significantly, proving this to the students as well as to the researchers (Saton 1982; Mayher, Lester, Pradl 1983; Gere 1985; Tchudi & Tchudi 1983; Fulwiler & Young 1982).

4. Studies of writing support the importance of students learning to write for a wide variety of audiences to facilitate their ability to ask crucial authorial questions. Writing for real and varied audiences also sharpens the edit and revise stages of the writing process. Nonmainstream students have a particular need to be involved in "real audience" writing since they are seldom provided the opportunity to do so out of school and, more significantly, since they are most often writing for an audience whose oral language differs from their own. Educationally disadvantaged students must often write for teachers and audiences for whom the appearance of nonstandard-dialect features reduces the effectiveness of the message; thus, learning to write bears the added burden of mastery of surface features, semantic structures, and discourse patterns of another dialect.

5. A rich and continuous reading experience, including both published literature of acknowledged merit and the work

of peers and instructors, has been identified as essential to development of writing proficiency. When children read, they unconsciously internalize the patterns of written language they are encountering at many levels, including vocabulary, sentence varieties, ways of addressing the reader, strategies for achieving textual cohesion, patterns of organization, means of supporting assertions or providing detail, and other elements of written language (Falk 1979).Educationally disadvantaged students often come to the task of writing with a somewhat weaker foundation in technical skill in reading and knowledge of forms of written language gained from reading. "In acknowledging this problem, it is important to remember that there is no evidence that the linguistic features of nonstandard dialects per se 'cause' this lower achievement. Instead, the reasons for the differences in reading achievement seem to be primarily educational and cultural, and may involve not only cultural mismatches between children and schools but also the negative attitudes and low expectations of teachers" (Farr & Daniels, p. 61).

6. Research stresses the importance of exposure to models of writing in process and writers at work, including both teachers and peers, for students learning the writing process. Educationally disadvantaged students often lack this type of modeling in the home and community environment and so it becomes critical that this aspect is prominent in

the school community.

7. Recent research stresses that instruction in writing must present writing as a process based on prewriting, drafting, and revising. Many educationally disadvantaged students are accustomed to receiving dialect-based criticisms of their written work based on the product of writing rather than the process; therefore, focusing on process may be a more difficult objective to achieve.

8. Writing needs to be viewed as a collaborative activity for students. Such peer collaboration may build in an especially constructive way upon the cultural resources that many nonmainstream students bring to school. In describing her classroom work with minority students, Shaughnessy notes: "Precisely because writing is a social act, a kind of synthesis that is reached through the dialect of discussion, the teaching of writing must often begin with the experience of dialogue and end with the experience of a real audience, not only of teachers, but of peers" (1977, p. 83).

9. In studying the structures employed to work with beginning writers, the research indicates that one-to-one writing conferences with the teacher are an ideal structure. Studies indicate, however, that for minority students (particularly those in urban schools) fewer conferences are held. School studies indicate that the typical approach to minority learner difficulties in writng prescribes a skill-drill approach in a teacher-centered classroom.

10. Much recent composition research points to the importance of the "naturalistic" process of writing being joined with direct instruction in specific strategies and techniques for writing. For nonmainstream students, this may require that the teacher provide students with activities to help them translate from their vernacular into a more formal register, developing a skill that is helpful in the revising stage of the writng process (Farr & Daniels, p. 72).

11. One of the most debated and most researched topics in langauge arts education is that of teaching "formal grammar" -- grammatical terminology, diagramming, parsing (Farr & Daniels, p. 73). Scores of research studies have been conducted on this topic since the turn of the century, and the vast majority have shown no positive correlation between grammar training and writing quality (Hatfield 1935, Strom 1960, Braddock 1963, Elley et al. 1976, Hillocks 1986); in fact, some have shown a negative relationship (Petrosky 1977, Hillocks 1986). The issue is confounded by the findings that there is a "tendency among school officials to believe that students who speak nonstandard dialects are 'especially' in need of such instruction" (Farr & Daniels p. 75).

12. In conjunction with the research findings reported in #11, the drill and skill approach to writing mechanics has proven equally ineffective; like grammar, the concept is most meaningful when taught in the context of effective

writing. And, as with grammar instruction, students with nonstandard dialects are often "treated" with even higher doses of formal drill-skill instruction in mechanics.

13. A number of studies indicate that the teacher's marking of surface structure errors has no positive relationship to the improvement of student writing (Dieterich 1972, Cooper 1974, Beach 1979, Arnold 1963, Bamberg 1978). Once again, students whose writing includes features from stigmatized nonstandard dialects are more likely than others to receive "red-letter" writing evaluations -- papers that have been "bled" on.

14. The writing process research strongly recommends that teachers implement revision in the classroom. The research also suggests that the most helpful response is a balance of praise and constructive criticism, with praise predominating. Dialect-based errors often overshadow the content of nonmainstream students' writing with "correctness" in form being emphasized over the content.

15. Britton and his associates (1975) initiated the stream of research that documents the connection between writing activities and content learning, demanding a commitment from faculty and administration to employ writing as a tool of learning in all subjects across the curriculum. Traditionally "taught" only in English classes, writing experience needs to be employed to solve the real problems and puzzles that emerge in the other disciplines.

Language Diversity and Writing Instruction concludes from the research:

> Schools could probably offer no greater academic opportunity (for nonmainstream students) than an integrated and consistent program of writing experience throughout their secondary eduction. There is nothing more basic to success in high school itself, more closely tied to critical thinking, or more relevant to the prospect for higher education, than the ability to write. Another way of understanding the importance of this issue is to recognize that until we do begin teaching these students to write, they will not have received the equal educational opportunity which America claims to offer all of its children" (Farr & Daniels p. 85).

APPENDIX A

"Review of Fall MAT Results"

by

Janie L. Hall

"Information About the MAT6 Writing Test"

by

Tonya Huber

Appendix A

READING/LITERATURE CURRICULUM DESIGN TASK FORCE REVIEW OF FALL MAT RESULTS

Janie L. Hall
Standardized Test Specialist
January 10, 1990

Planning, Research, and Evaluation
Dr. Susan Purser, Director

NATIONAL PERCENTILES FOR READING SUBTESTS
METROPOLITAN ACHIEVEMENT TESTS, SPRING, 1989

Grade	Reading Vocabulary	Word Recognition	Reading Comprehension	Total Reading
1	51	47	52	49
2	49	46	49	48
3	47	45	46	45
4	53	49	55	53
5	49		45	46
6	50		50	50
7	38		44	42
8	44		52	49
9	43		57	54
10	36		40	37
11	40		42	41

NATIONAL PERCENTILES FOR READING SUBTESTS
CALIFORNIA ACHIEVEMENT TESTS, SPRING, 1989

	Reading Vocabulary	Reading Comprehension
K	42	39
T	47	57

SUBTEST STRENGTHS AND WEAKNESSES BASED ON GRADE AVERAGE

The graphs on pages ~~two~~ 3 through ~~six~~ 7 depict strengths and weaknesses relative to each grade's average achievement. The solid line in each graph indicates the average across subtests; the broken lines on either side are one standard deviation above and below the average. Any subtest score which is above the top broken line is a strength; below the line is a weakness.

Strengths

Reading Vocabulary (RV)	Grades 3,4,5,6,7,8,9
Reading Comprehension (RC)	Grades 9,10,11
Math Concepts (CN)	Grade 2
Spelling (SP)	Grades 4,6,10,11
Science (SC)	Grade 2
Social Studies (SS)	Grade 2
Math Computation (CM)	Grade 10

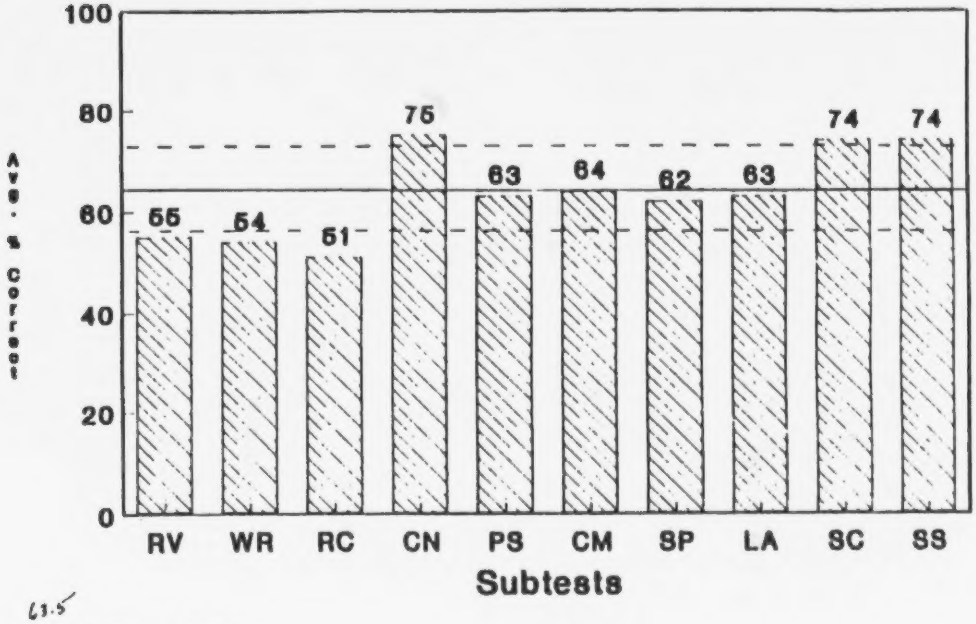
(Underlined grades were classified as strengths in Fall 1988.)

Weaknesses

Reading Vocabulary (RV)	Grade 2
Word Recognition (WR)	Grades 2,3
Reading Comprehension (RC)	Grade 2
Math Concepts (CN)	Grades 5,6
Math Computation (CM)	Grade 3
Science (SC)	Grades 7,8,9,10,11
Social Studies (SS)	Grade 4,8,9,10,11

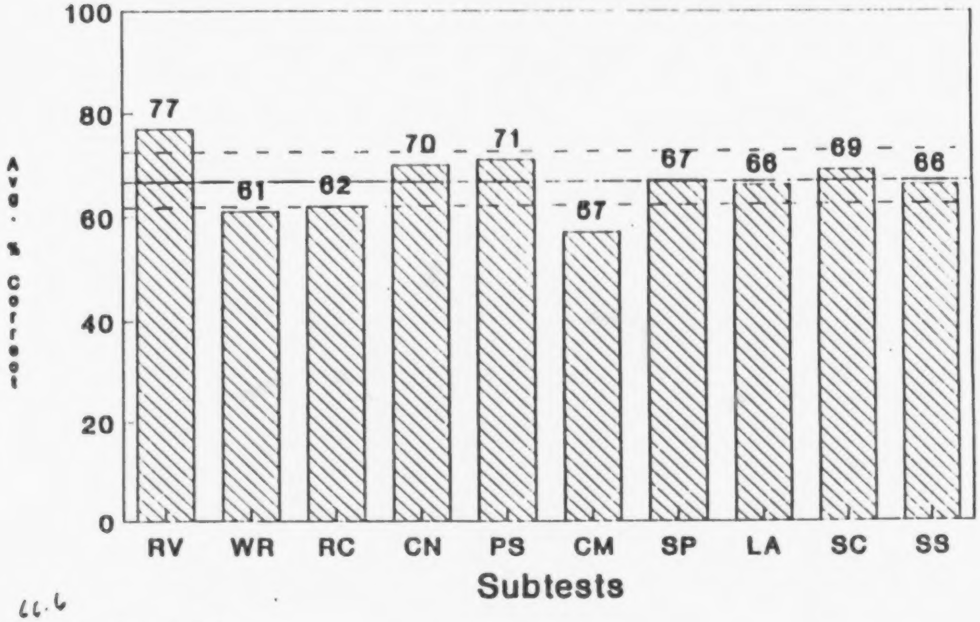
(Underlined grades were classified as weaknesses in Fall 1988.)

Grade 2: Average Percent Correct
MAT, Fall 1989



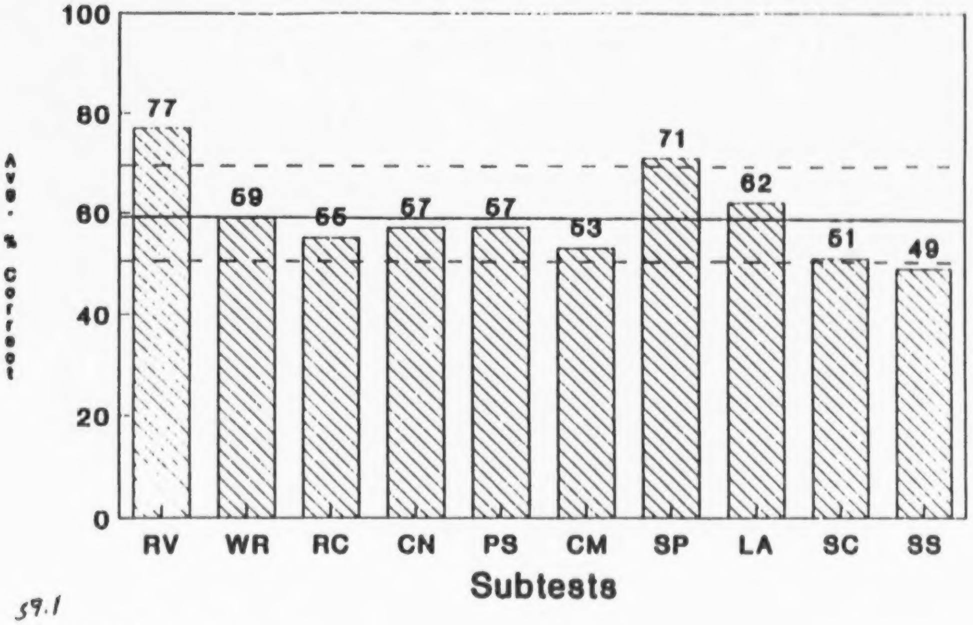
63.5
Avg. = 64 St. Dev. = 8.2

Grade 3: Average Percent Correct
MAT, Fall 1989



66.6
Avg. = 67 St. Dev. = 5.4

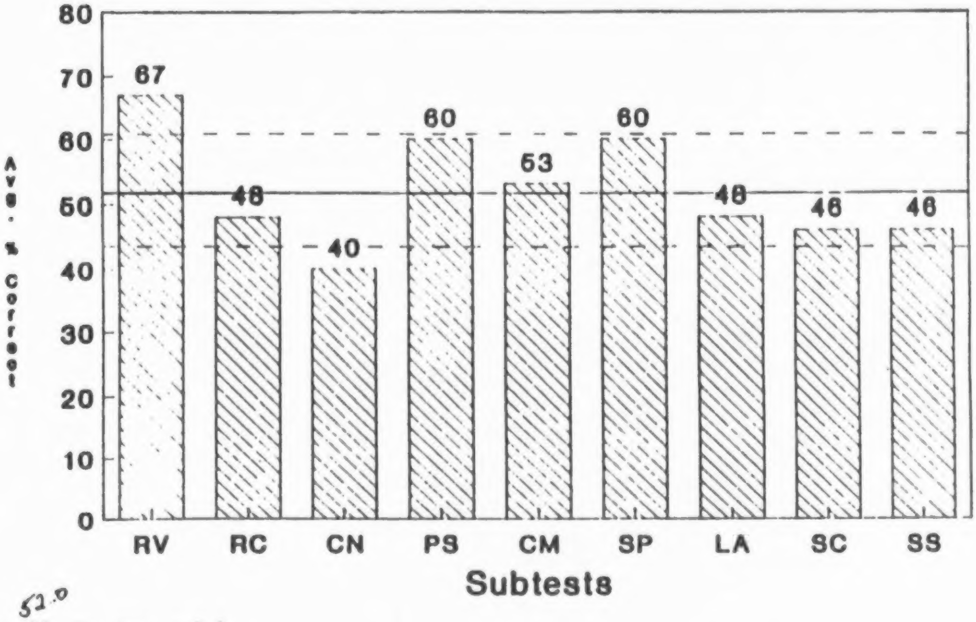
Grade 4: Average Percent Correct
MAT, Fall 1989



59.1

Avg. = 59 St. Dev. = 8.4

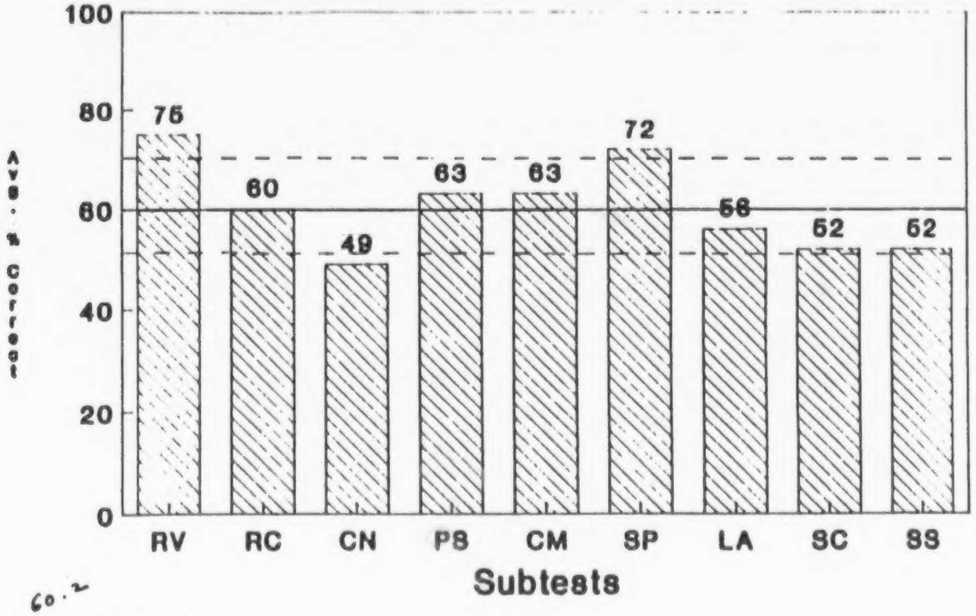
Grade 5: Average Percent Correct
MAT, Fall 1989



52.0

Avg. = 52 St. Dev. = 8.2

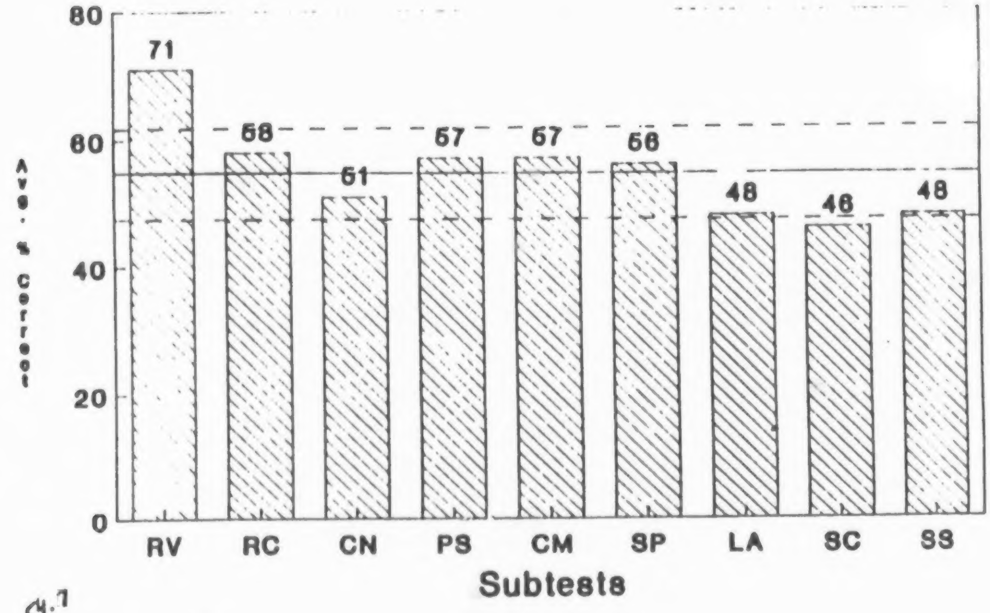
Grade 6: Average Percent Correct
MAT, Fall 1989



60.2

Avg. = 60 St. Dev. = 8.5

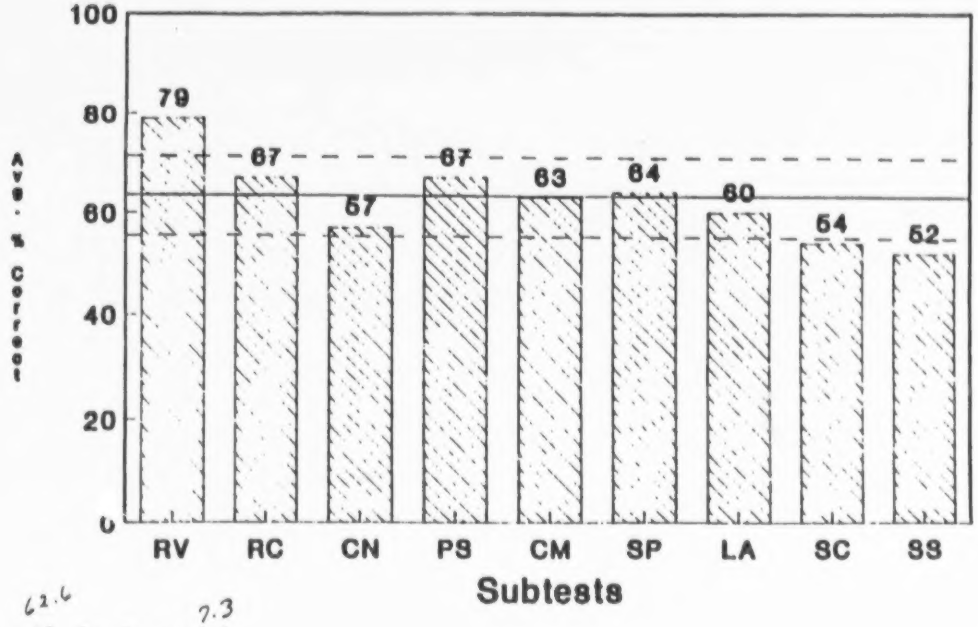
Grade 7: Average Percent Correct
MAT, Fall 1989



64.7

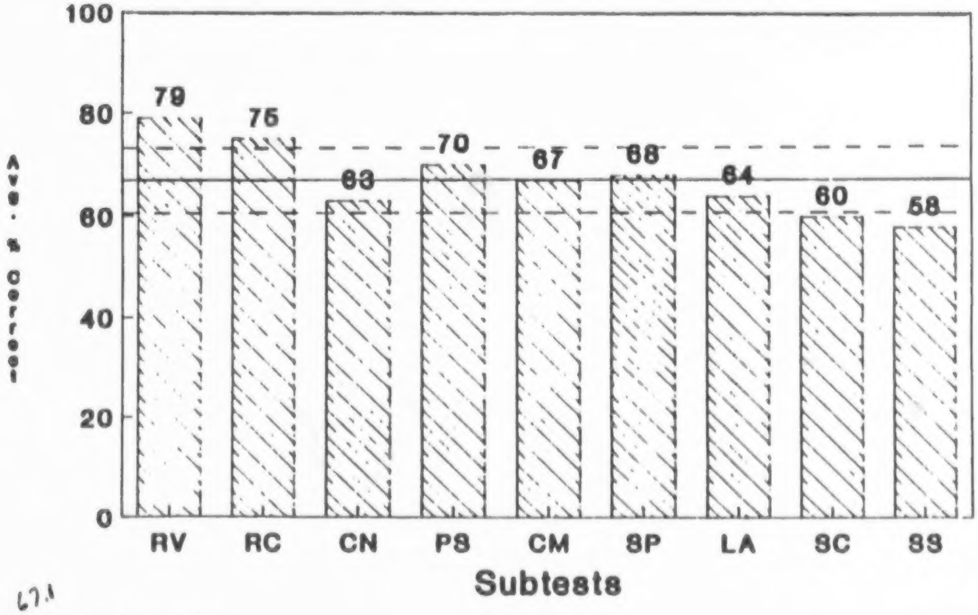
Avg. = 55 St. Dev. = 7.2

Grade 8: Average Percent Correct
MAT, Fall 1989



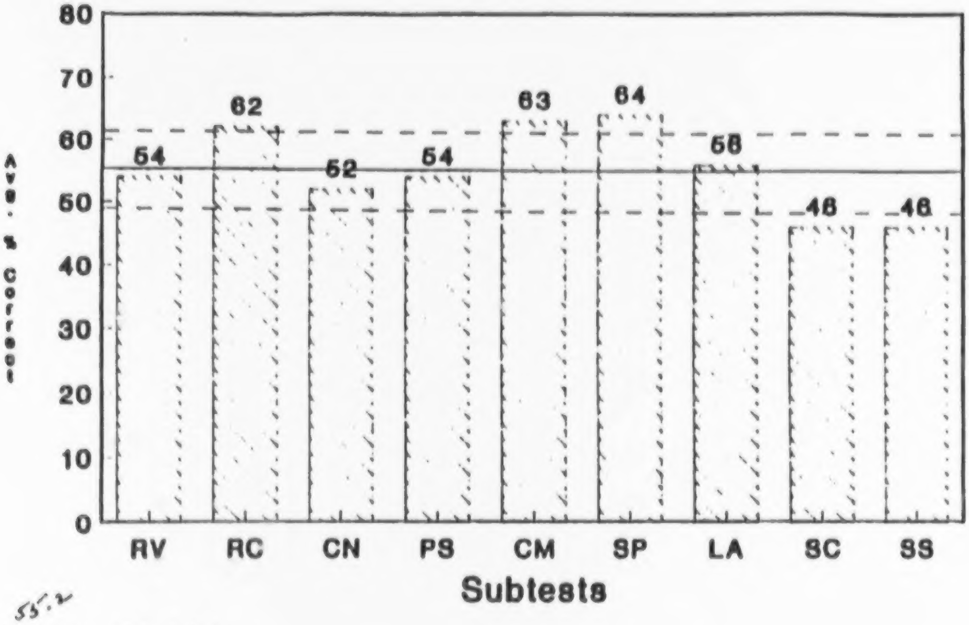
62.6 7.3
Avg. = 63 St. Dev. = 7.7

Grade 9: Average Percent Correct
MAT, Fall 1989



67.1
Avg. = 67 St. Dev. = 6.4

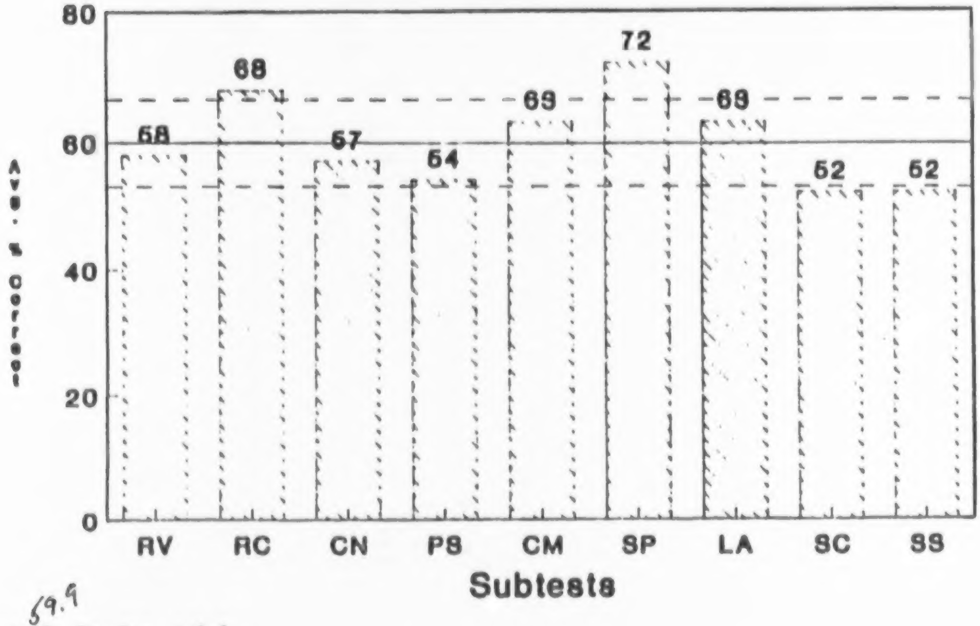
Grade 10: Average Percent Correct
MAT, Fall 1989



55.2

Avg. = 55 St. Dev. = 6.4

Grade 11: Average Percent Correct
MAT, Fall 1989



59.9

Avg. = 60 St. Dev. = 6.7

PERCENT OF ITEMS CORRECT FOR MAJOR READING COMPREHENSION OBJECTIVES METROPOLITAN ACHIEVEMENT TEST, FALL,1989

Grade	Literal Comprehension	Inferential Comprehension	Critical Analysis
2	50%	58%	40%
3	65%	60%	58%
4	65%	54%	47%
5	50%	48%	47%
6	63%	59%	59%
7	58%	63%	52%
8	67%	70%	62%
9	75%	78%	71%
10	62%	63%	61%
11	69%	68%	67%

PERCENT OF ITEMS CORRECT FOR MAJOR WORD RECOGNITION OBJECTIVES METROPOLITAN ACHIEVEMENT TESTS, FALL, 1989

	Grades		
Objectives	2	3	4
Initial Consonants	80%	67%	100%
Final Consonants	60%	67%	67%
Short Vowels	40%	60%	60%
Long Vowels	40%	60%	60%
Diagraphs & Diphthongs	N/A	33%	50%
Affixes	50%	60%	50%
Compound Words	50%	75%	33%

PERCENT OF ITEMS CORRECT FOR MAJOR READING VOCABULARY OBJECTIVES METROPOLITAN ACHIEVEMENT TESTS, FALL, 1989

Grade	Subjects & Predicates	Adjectives, Adverbs & Prepositions	Direct & Indirect Objects
2	67%	50%	50%
3	83%	75%	75%
4	83%	75%	75%
5	50%	78%	67%
6	75%	78%	78%
7	75%	78%	67%
8	75%	78%	78%
9	83%	78%	78%
10	50%	56%	56%
11	50%	56%	67%

Objectives Which were Particularly Difficult

Listed are skills on which students (on the average) got fewer than half the items correct. Skills which were also identified in 1988 are noted by '*'.

Grade 2

Word Recognition
- Recognition of short vowels (2 of 5 correct)*
- Recognition of long vowels (2 of 5 correct)*

Math Concepts
- Numeration, basic concepts through hundreds (2 of 5 correct)

Math Computation
- Addition and subtraction beyond basic facts with regrouping 1 of 4 correct)*

Spelling
- Grade 3 words (2 of 5 correct)*

Reading Comprehension
- Critical analysis (4 of 10 correct)

Grade 3

Word Recognition
- Recognize the sound of digraphs or diphthongs (1 of 3 correct)*

Math Computation
- Addition and subtraction beyond basic facts with regrouping (5 of 12 correct)*
- Multiplication or division of basic facts (2 of 6 correct)*

Grade 4

Word Recognition
- Compound words (1 of 3 correct)*

Reading Comprehension
- Critical analysis (7 of 15 correct)

Math Concepts
- Decimals and fractions (2 of 5 correct)
- Customary and metric measurement (2 of 6 correct)*

Problem Solving
- Multiplication and division of basic facts (4 of 10 correct)
- Use of charts and graphs (2 of 5 correct)*

Grade 4 continued

- Math Computation
  - Multiplication or division of basic facts (2 of 6 correct)
  - Decimals and fractions (1 of 4 correct)

- Language
  - Dictionary skills (1 of 3 correct)*

- Social Studies
  - Geography (5 of 11 correct)
  - History (3 of 7 correct)*
  - Political science (3 of 7 correct)

Grade 5

- Reading Comprehension
  - Inferential comprehension (13 of 27 correct)*
  - Critical analysis (8 of 17 correct)*

- Math Concepts
  - Concepts beyond thousands (2 of 5 correct)*
  - Advanced concepts (1 of 5 correct)*(
  - Geometry (2 of 7 correct)*

- Problem Solving
  - Decimals and fractions (1 of 3 correct)
  - Multi-step problems (1 of 4 correct)*

- Math Computation
  - Estimation (1 of 3 correct)*
  - Decimals and fractions (3 of 8 correct)*

- Spelling
  - Grade 7 words (2 of 5 correct)*

- Language
  - Recognize if other or no punctuation needed (2 of 5 correct)*
  - Grammar and syntax (4 of 10 correct)*
  - Reference sources (2 of 7 correct)*
  - Dictionary skills (1 of 3 correct)*

Grade 6

Math Concepts
    Advanced concepts (2 of 5 correct)*
    Geometry (3 of 7 correct)*

Problem Solving
    Decimals and fractions (1 of 3 correct)*

Language
    No Punctuation needed (2 of 5 correct)*
    Reference sources (3 of 7 correct)*

Grade 7

Math Concepts
    Advanced concepts (3 of 7 correct)*
    Functions & Equations (1 of 3 correct)*

Problem Solving
    Percents (2 of 6 correct)*

Math Computation
    Decimals and fractions (5 of 12 correct)

Spelling
    Grade 8 words (5 of 12 correct)*

Language
    Punctuation (colons, semi-colons, apostrophes) (1 of 4 correct)
    Capitalization (1 of 3 correct)*
    Grammar and syntax (2 of 5 correct)*
    Sentence sense (1 of 3 correct)*
    Paragraph organization (1 of 3 correct)*

Science
    Physical science (9 of 20 correct)*
    Earth and space science (6 of 13 correct)
    Life science (8 of 17 correct)

Social Studies
    Economics (4 of 9 correct)*
    Political science (4 of 9 correct)*

12

Grade 8

Math Concepts
- Advanced concepts (3 of 7 correct)
- Functions and equations (1 of 3 correct)*

Language
- Capitalization (1 of 3 correct)*
- Paragraph organization (1 of 3 correct)*

Social Studies
- Economics (4 of 9 correct)*

Grade 9

Math Concepts
- Functions and equations (1 of 3 correct)*

Language
- Capitalization (1 of 3 correct)*

Grade 10

Math Concepts
- Functions and equations (2 of 5 correct)*

Language
- Usage (3 of 7 correct)*
- Grammar and syntax (3 of 8 correct)*

Science
- Physical science (8 of 18 correct)*
- Earth and space science (6 of 14 correct)*

Social Studies
- Geography (5 of 11 correct)*
- History (4 of 9 correct)*
- Political science (4 of 9 correct)*
- Human behavior (4 of 9 correct)*

Grade 11

Math Concepts
- Functions and equations (2 of 5 correct)*

Language
- Usage (3 of 7 correct)*
- Grammar and syntax (3 of 8 correct)*

Social Studies
- Political science (4 of 9 correct)*

14

Test R: Reading - Iowa Test of Basic Skills

There is no reading test in Level 5. Level 5 is intended to assess readiness for reading through application of listening, word analysis, vocabulary, and language skills.

In Levels 7 and 8, three reading tests are employed. R-1 is a test of picture interpretation. The stimulus pictures are of explicit and implied actions and relationships. In Level 7, two types of items are employed in the R-1 test. The first consists of questions about the pictures that can be answered yes or no. The second involves the selection of a word that fits the context of an incomplete sentence and makes the sentence true. Only the latter type of item is employed in Level 8. R-2 in both levels is a test of sentence comprehension. It consists of questions that can be answered yes or no. Emphasis is on relating linguistic expression to experience. R-3 is a test of story comprehension. It consists of several passages with multiple-choice questions about each passage. The passages offer a range of difficulty appropriate to the entire range of reading achievement in the primary grades. Emphasis is upon understanding the ideas expressed or implied in the passage.

In Levels 9–14, the Reading Comprehension test consists of selections varying in length from a few sentences to a full page. The passages were chosen in an attempt to represent as completely as possible all of the types of material encountered by the pupils in their everyday reading. The passages were adapted from a wide variety of sources: newspapers, magazines, encyclopedias, government publications, textbooks, and original literary works. A somewhat arbitrary classification of the materials used in Form G is shown in Table 6.3 to illustrate the extent to which different types of reading materials are represented in the test for each level.

The reading process as defined by the items in this test is a complex one. Whether or not a pupil is a good reader depends not only on the extent to which he/she apprehends the author's meaning, but also on the degree to which the pupil grasps the significance of the ideas presented, evaluates them, and draws useful conclusions from them. This is true at all developmental levels. Children do not suddenly learn to read with comprehension at any particular age or grade. Thoughtful reading is the result of a long period of growth beginning in kindergarten and first grade. No amount of drill at the higher levels can make up for a lack of attention to *reading for meaning* in the middle or lower grades.

For these reasons, the items in all levels of the tests place a premium on understanding and drawing inferences from the reading selections.

Some of the specific skills measured by the tests are listed in Table 6.4. The numbers at the right refer to items in each of the forms which illustrate each of the skills.

It will be noted that the questions and the responses to the items in these tests are somewhat longer and more involved than most items in other current elementary school reading tests. This, again, is a reflection of the extent to which complex cognitive processes and higher order thinking skills are being measured by the test. Test items which contain only short responses tend to measure relatively superficial comprehension skills. Furthermore, short-response items are more likely to be answerable through a process of matching words in the responses with words in the passage without any real understanding. Avoidance of word-matching opportunities usually requires fairly lengthy restatements of ideas in the passage.

There is a gradual increase in the number and complexity of higher order skills from level to level. However, even at the lower levels where there is considerable emphasis on literal meaning, most items require understanding of and thinking about the ideas presented in the passage. At the upper levels, especially in the last few selections, in order to score well a pupil has to use all of the skills generally associated with mature adult reading.

Types of Reading Materials, Form G, Levels 9-14

<table>
<tr><th>TYPES OF READING MATERIALS</th><th>ITEMS</th><th colspan="6">LEVELS</th></tr>
<tr><td>Social Studies (Anthropology)</td><td>1-3</td><td rowspan="10">9</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>Science (Nature Study)</td><td>4-6</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>Social Studies (Human Relations)</td><td>7-10</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>Science (Ecology)</td><td>11-15</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>Literature (Biography)</td><td>16-18</td><td rowspan="9">10</td><td></td><td></td><td></td><td></td></tr>
<tr><td>Literature (Humor)</td><td>19-21</td><td></td><td></td><td></td><td></td></tr>
<tr><td>Social Studies (Inventions)</td><td>22-26</td><td></td><td></td><td></td><td></td></tr>
<tr><td>Literature (Poetry)</td><td>27-29</td><td rowspan="8">11</td><td></td><td></td><td></td></tr>
<tr><td>General Information (Food Preparation)</td><td>30-37</td><td></td><td></td><td></td></tr>
<tr><td>Science (Oceanography)</td><td>38-44</td><td rowspan="8">12</td><td></td><td></td></tr>
<tr><td>Science (Geology)</td><td>45-51</td><td></td><td></td><td></td></tr>
<tr><td>Literature (Biography)</td><td>52-59</td><td></td><td></td><td></td></tr>
<tr><td>Literature (Fiction)</td><td>60-67</td><td></td><td rowspan="9">13</td><td></td></tr>
<tr><td>Social Studies (Manufacturing Processes)</td><td>68-75</td><td></td><td></td><td></td></tr>
<tr><td>Literature (Poetry)</td><td>76-83</td><td></td><td></td><td rowspan="10">14</td></tr>
<tr><td>Social Studies (Anthropology)</td><td>84-94</td><td></td><td></td><td></td></tr>
<tr><td>Science (Scientific Method)</td><td>95-100</td><td></td><td></td><td></td></tr>
<tr><td>General Information (Legal Processes)</td><td>101-105</td><td></td><td></td><td></td><td></td></tr>
<tr><td>Social Studies (History)</td><td>106-114</td><td></td><td></td><td></td><td></td></tr>
<tr><td>Literature (Essay)</td><td>115-118</td><td></td><td></td><td></td><td></td></tr>
<tr><td>Literature (Fiction)</td><td>119-124</td><td></td><td></td><td></td><td></td></tr>
<tr><td>Literature (Poetry)</td><td>125-129</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>Literature (Etymology)</td><td>130-132</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>Social Studies (Newspaper Editorial)</td><td>133-141</td><td></td><td></td><td></td><td></td><td></td></tr>
</table>

Iowa Test of Basic Skills

Table 6.4
Test R: Reading Comprehension, Skills Objectives

Skills Objectives	Illustrative Items	
	Form G	Form H
F Facts: To Recognize and Understand Stated Factual Details and Relationships (Literal Meaning)		
F1 Description: To understand factual details relating to description of people, places, objects, and events	13, 61, 111	17, 70, 127
F2 Categorization: To understand factual details relating to classification	20, 91, 105	20, 68, 101
F3 Relationships: To understand functional relationships, time, and sequence	22, 71, 99	27, 69, 107
F4 Contextual Meaning: To deduce the meanings of words or phrases from context	18, 78, 131	5, 48, 121
I Inferences: To Infer Underlying Relationships (Interpretative Meaning)		
I1 Cause and Effect: To understand cause, effect, concomitance, and interaction	11, 69, 107	12, 78, 103
I2 Draw Conclusions: To draw conclusions from information and relationships	21, 73, 125	25, 91, 120
I3 Traits and Feelings: To infer traits, feelings, and emotions of characters	44, 56, 123	28, 55, 119
I4 Motives: To infer the motives and reasons for the actions of characters	8, 85, 136	41, 87, 124
G Generalizations: To Develop Generalizations from a Selection (Evaluative Meaning)		
G1 Main Idea: To recognize the main idea or topic of a paragraph or selection	14, 58, 114	13, 62, 104
G2 Organization: To understand the organization of a paragraph or selection	75, 95, 113	36, 89, 113
G3 Application: To apply information through generalization or prediction	10, 50, 108	18, 61, 114
G4 Purpose: To recognize the author's purpose, motive, or intention	54, 84, 120	34, 75, 123
G5 Viewpoint: To recognize the author's viewpoint, attitude, or bias	51, 117, 139	44, 92, 129
G6 Figurative Language: To interpret figurative language	27, 79, 128	67, 94, 122
G7 Mood: To recognize the mood or tone of a selection	28, 76, 118	52, 95, 132
G8 Style: To recognize qualities of style or structure	30, 80, 129	35, 84, 117

INFORMATION ABOUT THE MAT6 WRITING TEST

The following information about the MAT6 is from the OSDE "Manual for Interpreting," the OSDE "Pretest Inservice Manual," and the "Report of Direct Writing Assessment for Grades Seven and Ten." Spring 1988, prepared by Standardized Test Specialist, Janie L. Hall:

Direct writing assessment was first implemented in Oklahoma during the 1986-87 school year when a norm-referenced test (Metropolitan Achievement Tests, Direct Writing Assessment, The Psychological Corp. 1986) was administered to all public school students in grade ten. Seventh grade students were included in 1987-88. The test measures writing skills through the direct assessment mode. That is, students actually produce a piece of writing in response to a black and white picture prompt. The "Writing Test" has a 20-minute time limit at all levels. This writing sample is then read by trained raters, in San Antonio, who evaluate it using both a holistic scoring method and an analytic scoring method.

Students may use pen or pencil, cursive or manuscript; penmanship is only counted off if the writing is not legible. "Risk-taking" should be encouraged only as far as it is appropriate and able to be accomplished. For instance, dialogue used correctly is great; if used throughout the writing sample incorrectly, however, it hurts the score. The test evaluators stress creative expression.

HOLISTIC SCORING

In the holistic scoring method, the overall impact of the paper is judged. Taken into account are the factors which usually enter into the definition of good writing. These include capitalization, punctuation, aptness of word choice, grammar, organization, spelling, sentence structure, and imagination. A rater reads an essay attentively but not laboriously and immediately gives a rating which ranges from one to eight. Two individuals read each paper and their ratings are combined to form a holistic raw score which generally ranges from 2-16. (A paper is judged zero only if it appears to have no relationship to the prompt.)

High rated papers (14-16 raw score range) are well organized and have complete sentences, varying sentence structure, only occasional spelling mistakes and mechanical problems. **They show a high degree of creativity or take an unusual approach to the topic.**
High-middle papers (10-13 raw score range) **show reasonably good development of the topic or story.** They have enough mechanical errors to be mildly annoying but not so many as to interfere with the flow of the paper. Mechanical problems may detract from a highly creative paper or, on the other hand, papers in this range **may be mechanically flawless but bland in approach and word choice.**

INFORMATION ABOUT THE MAT6 WRITING TEST (con.)

Low-middle papers (5-9 raw score range) usually **have significant mechanical problems** such as frequent misspellings, subject-verb disagreement, poorly developed paragraphs, although the reader can still follow the story line. The papers **are fairly short,** but some evidence of topical development is displayed. **Creative approaches are not typical at this level.**
Low-rated papers (2-4 raw score range) **are often very short and contain many mechanical errors.** The papers **may be incoherent and contain little meaning beyond the most elementary references to the topic.**

Norm referenced scores (national percentiles and stanines) are derived from the holistic raw scores. These allow us to compare the performance of our students with that of a national sample of students who took the test when it was developed.

Table 1
Average Scores for Oklahoma City Public Schools
Metropolitan Achievement Tests, Writing Assessment
Holistic Score, Spring 1987 and 1988
Source: Janie L. Hall

	1987			1988		
Grade	Nat'l %ile	Stanine Range	Raw Score	Nat'l %ile	Stanine Range	Raw Score
7	--	--	--	40	5	9.5
10	61	6	10.3	53	5	10.

As demonstrated in Table 1, our tenth grade students had a national percentile rank of 61 in 1987 (raw score average = 10.3) and 53 in 1988 (raw score average = 10.0). To achieve a percentile of 61 in 1988 we needed an average score of approximately 10.6.

The stanines shown in Table 1 indicate that our tenth grade students' performance was well within the average range in 1987 and 1988. (Stanines describe scores in terms of performance bands: 7, 8 and 9 denote high; 4, 5 and 6 denote average; 1, 2 and 3 denote low.)

ANALYTIC SCORING GUIDELINES

Area I - Sentence Formation

4: Controlled and varied sentence structure. Few, if any, sentence formation errors.

3: Basically adequate sentence structure with little variety in length and form. Few sentence formation errors.

2: Some errors in sentence formation.

1: Frequent and/or serious errors in sentence formation.

Area II - Word Usage

4: Vocabulary carefully and imaginatively used. Few, if any, errors in grammar.

3: Vocabulary acceptable and appropriate, but somewhat simplistic. A few errors in grammar.

2: Appropriate, but limited vocabulary. Some errors in grammar.

1: Vocabulary limited and at times incorrect or unsuitable. Frequent and/or serious errors in grammar.

Area III - Content Development:
Priority Area for both 7th and 10th grade

4: Well-planned content. Clearly elaborated, well-organized, controlled details.

3: Several clear and specific details, with a few problems in either organization or development.

2: Vague and sketchy details, often poorly organized. Problems with repetition of ideas and lack of unity.

1: Weak ideas and random thoughts, poorly planned. Few details included in a very brief response.

Area IV - Writing Mechanics

4: No errors in mechanics, or few errors with some attempt at advanced techniques.

3: Few errors in mechanics; little risk-taking.

2: Many errors in mechanics.

1: Frequent and/or serious errors in mechanics, interfering with communication.

APPENDIX B

TEAM REPORTS

"Reading/Literature Data Gathering Team Report"
by
Charlotte Hunter

"Reading/Literature Survey K-4"
by
Helen Crean and Jean Cochrane

"Reading/Literature Survey, Middle School & High School"
by
Charlotte Hunter

"Improving Thinking and Learning Through Writing in the Middle School"
by
The Middle School Writing Team

Preliminary Team Report: Data Gathering:

The team Task Objectives are C1 and C2 gather data:

C1: About strengths and weaknesses of current OCPS materials, programs, resources, and approaches.
C2: From teachers and administrators about effective approaches, key issues, recommendations.

The first team meeting was held January 22, 1990 at Emerson Alternative School, Media Center. The following members were in attendance: Janie Crean, Lauretta Haynes, and Charlotte Hunter. Dr. Tonya Huber also attended.

At the meeting, we discussed various methods of data collection including: surveys, questionnaires, sample studies, interviews. (Bibliography attached)

Next, we discussed ways to obtain the information that was requested in our Task Objectives. After considerable discussion, we chose to use a survey and conduct data collection using the following guidelines:

(1) All middle school principals and reading/literature teachers will be given opportunity to respond to survey.
(2) All high school principals and reading/literature teachers will be given opportunity to respond to survey.
(3) All elementary principals will be given opportunity to respond to survey. (4) One elementary teacher per grade/per school will be given opportunity to respond to survey.
(5) Two surveys will be designed to meet needs of elementary and secondary programs. Janie Crean will design elementary survey and Charlotte Hunter will design secondary survey.
Surveys are to be completed by January 29.
(6) Both surveys will be "tested" on task force members at February 1, 1990 meeting. Following the Pilot Study by task force members, the survey will be revised and distributed according to the plan outlined.

After discussion, we also agreed:

(1) To advertise/promote the survey in the monthly newsletter, Literary Lines, for the following reasons:

   (a) Encourage participation by all who receive survey
   (b) Collect data sufficient to aid in making final task force decisions
   (c) Recruit any elementary teachers who did not receive survey, but has interest in completing it
   (d) Allow teachers in district to feel they have opportunity to be heard
   (e) Promote "ownership" of final plan written by task force.

At the February 1, 1990 task force meeting, we presented our plan and Pilot Survey. At that time, several surveys were given to elementary teachers with instructions that they be returned to Janie Crean (Kaiser) by February 9 with comments, suggestions, or recommendations to improve. Surveys were also given to middle school and high school teachers with instructions that they be returned to Charlotte Hunter (Emerson) by February 9 with comments, suggestions, or recommendations to improve.

The results of Pilot Study:

(1) 5 elementary surveys were returned
(2) 5 high school surveys were returned
(3) No middle school surveys were returned

All surveys returned contained excellent suggestions and recommendations.

At the February 15 task force meeting, several middle school teachers took surveys so they could be included in the Pilot Study. To date, none have been returned. The team, consisting of Janie Crean, Charlotte Hunter and new member, Nena Hanna) completed the following:

(a) Revised both surveys based on recommendations and suggestions from those returned.
(b) Devised a tentative time line to complete data collection.

Timeline follows:

(a) Complete elementary and secondary survey by February 23, 1990. Send to Tonya for printing. She will include her cover letter for each survey and send to printers.
(b) Distribute through school mail on March 1.
(c) Survey deadline - March 9.
(d) Analyze and tabulate data to distribute to other task force teams by March 29 meeting.

We're ahead of schedule! Yea!

The middle school and high school surveys were distributed at the monthly Language Arts meeting on February 26, 1990. The following schools picked up surveys at that time: Capitol Hill, Douglass, Emerson, Grant, John Marshall, Northwest Classen, Southeast, S.A.G.E., Harding, Jackson, Jefferson, and Taft. All other surveys were mailed the following day. Elementary surveys were mailed February 27, 1990.

Survey - Kindergarten-4th

Reading/Literature Curriculum

Design Task Force

In order to develop a reading and literature curriculum, we need your input. Please complete this survey and add any suggestions you would like to see implemented in the new guide. Thanks.

Please indicate grade level and position:

Grade______ ____Teacher

____Principal

____Special Education

A. List instructional materials currently being used in your classroom.

1. Literature/Reading textbook or (basal) series.

   ____

2. English textbook or series.

   ____

3. Media materials for teaching Reading/English.

   ____

4. Computer program(s) for classroom use.

   ____

5. Magazines, periodicals for student use.

   ____

6. Television program or series for classroom discussion.

   ____

7. Reference materials for student use.

   ____

8. Booklists, book review sources for student use.

   ____

9. Other

   ____

B. List supplemental material you are currently using in your classroom.

1. Literature/Reading textbook or series.

____

2. Media materials (i.e. library books)

____

3. Computer programs.

____

4. Magazines, periodicals, newspapers.

____

5. Other

____

C. List professional materials you use for reference.

1. Books about language.

____

2. Books on any aspect of reading.

____

3. Books about literature.

____

4. General books on teaching and learning.

____

5. Professional magazines.

____

6. Other

____

D. What materials or programs in Reading/Literature would you like to see available for use in your building.

1. Literature/Reading textbooks or series.

____

2. Media materials.

____

3. Computer programs.

____

4. Magazines, periodicals.

____

5. Literature/Reading films/videotapes.

____

6. Other

____

E. List your personal favorite books that you have found effective in your classroom.

Title	Comments

F. Check all approaches you use teaching reading/literature.

1. lecture________
2. inquiry ______
3. respond to literary questions______
4. dramatization ______
5. role play______
6. other_________

G. What approaches have you found effective when teaching reading/literature and why?

____

____

____

____

____

____

____

____

H. If you could design a Staff Development program that would help you teach Reading/Literature more effectively, what information would you include?

____

____

____

____

____

____

____

I. What key issues relating to the Reading/Literature Curriculum would you like to see addressed? (Be specific)

____

____

____

____

____

____

____

RESULTS OF KINDERGARTEN-4TH READING LITERATURE SURVEY
Conducted by Curriculum Sesign Task Force

WHO RESPONDED?

Teachers: - - - - - - - -	51 - - - -	K-T = 11
		1-4 = 40
Principal (Adm. Intern):	7	
Special Education:	1	
Unknown:	1	
TOTAL:	60	

A. List instructional materials currently being used in your classroom.

1. Literature/Reading textbook or (basal) series.

K-T/Spec. Ed. = The Wright Group "Big Books" (4)
Spalding Writing Road to Reading (2)
HBJ (Look, Listen, & Learn/Sounds, Symbols & Sense) (3)
Houghton Mifflin (Getting Ready to Read) (3)
Heath (Warming Up/Reaching Up) (1)
Bank Street Readers (1)
Predictable Books
Jim Trelease Read Aloud (as resource)

1-4 = Houghton Mifflin Basal (17)
Harcourt Brace Javonovich (18)
D.C. Heath (10)
Open Court (4)
Spalding Writing Road to Reading (4)

2. English Textbook or Series.

K-T/Spec. Ed. = Barnell Loft Word Recognition Program
Harper Row Sunshine Language
Houghton/Mifflin English Series (10)

1-4 = Houghton/Mifflin English Series (47)
HBJ (1)
Macmillan (1)

3. Media materials for teaching Reading/English

- Library books
- Filmstrips
- VCR
- Microgram
- Target tapes
- Controlled Reader
- Big Books
- Cassette tapes
- Glass Analysis
- Merrill
- Tape recorder
- Overhead
- Singer Kits
- Teacher-made games
- 1st Talking Alphabet
- Modern Curriculum Press
- SRA Reading Laboratory
- Specific skills series
- Reader's Digest Reading Skill Builders
- Developmental Learning Material (APT)
- Charts, pictures, materials provided with basal reading series
- Librarian teaches class every other week for 30 minutes

4. Computer program(s) for classroom use.

23 said they did not have computers.
3 said they had access to a computer lab.
32 listed programs which were available:

Math Games
Alligator Mix
Reading Round-up
Amazing Mouse
Learning Company
Wizard of Words
Magic Spells
Monster Math
Bumble Games
Apple Programs
Word Watch
Random House
Springboard
Reader Rabbit
Skywriter Scramble
Alphabet Circus
Four Word/Word List
Writer Rabbit
Sticky Bears Composition
Language Arts Software
Writing to Read (4)
Speed Reader I and II
IBM and PCjr Programs
Micrograms
Orange/Cheery software
Logo

5. Magazines, periodicals for student use.

11 replied they received Weekly Readers.
17 replied there were none available.
Magazines listed (probably through media center) were:

National Geographic
School Day
Instructor
Sesame Street
Sports Illus. for Kids
3-2-1 Contact
Black Chronicle
Boy's Life
Your Big Backyard
Mailbox
Highlights
U.S. Kids
Zoo Books
Outdoor Okla.
Penny Power
Frank Shafer
Jack and Jill
Humpty Dumpty
Science Land
Classmate
Ranger Rick
Zoo Mobile
BMXER
Daily Oklahoman
Wee Wisdom
Cricket
Current Health

6. Television program or series for classroom discussion.

45 replied television sets were not available in the classroom.
Other responses:
(Kdg) Sesame Street, Look-Listen-Learn, Reading Rainbows, etc.
(Tran) Right to Read
(3rd/4th) ITV on Wednesday
(1st/2nd) Reading Rainbow
(4th) Nova and National Geographic
(2nd) Channel 13, Newspaper
(4th) Hotline Math on Channel 19-35
(1st) Reading Rainbow
(1st) The Discovery Channel
(2nd) Educational TV and Nova
(4th) Nova
(2nd) Space Station: Health All About You
(K-4 Principal) Reading Rainbow
(K-4 Principal) ITV
(K-4 Principal) Reading Rainbow
(Principal) Discovery on Discovery Channel

7. Reference materials for student use.

World Book Encyclopedia (10)
Compton Encyclopedia (3)
New Book of Knowledge Encyclopedia
Children's Britanica (2)
Audubon Nature Encyclopedia
Wildlife Pictorial Encyclopedia
Animal Kingdom (5)
"In Other Words" (Beginning Thesaurus)
Small wall map
World map
Disney Encyclopedias (teacher owned)
Troll Book Club
Filmstrips
Atlas (5)
Encyclopedias (24)
Dictionaries (25)
Picture Dictionary (9)
Science Dictionary
Thesaurus
Childcraft (12)
World Almanac
Daily Newspaper
Library Books
Popular Science
Tapes

8. Booklists, book review sources for student use.

Sequoyah Book List (18)
Caldecott Book List (3)
Newbery Book List (5)
Telease Read Aloud Handbook (Teacher owned)
5th Grade Center Reading List
Card Catalog (6)
New Book Section (5)

9. Other

Teacher-made games and worksheets
Arista Alphatime Program
Alphatime Records
Scholastic Book Club
Nursery Rhyme Books
Transition Teacher's Manuel
Weston Woods filmstrips
Reading Skills Workbook
Daily Oral Language Review
Reading Incentives (Book It, Braums)
Language Center by Educational Progress Company
Reading Comprehension Cards by McGraw-Hill
Learning Magazine
Instructor
ARPL
Barnell Loft
Books of Poetry
Weekly Readers
Essential Skills List
Teacher-bought material

B. List supplemental material you are currently using in your classroom.

1. Literature/Reading textbook or series.

Old Basals and workbooks (12)
Field Literature Program
Roller Skates, Apple Trees, Gingerbread (literature books)
Stepping Stones
Rhymes and Reasons Textbooks (Macmillan) (2)
Springboards Literature Books
Peacock Lane (Heath Literature Book)
Sounds of Mystery (Bill Martin Books)
Houghton Mifflin Literature Book and tapes
Paperback books purchased by teacher (2)
Transitional Big Books (2)
Special Education Linguistic Series
HBJ New Frontiers Workbook (2)
Mary Mason Writing

Macmillan Spelling Series
Prescriptive Reading Inventory materials (2)
None - very few discarded books for extra reading
Stories - President - Black History
SRA, Barnell/Loft Multiple Skills Series
Mary Mason Writing
Newspapers, Games, Reading Puzzles
Harper Row Wonder Story Books
Various library books (2)
Many Voices (HBJ Literature Series)
Windowpanes (Addison Wesley Literature Series)
Melody House Recordings
CLAS (Language Development Resource Book for Teachers)
"Little People" books
Emergent Readers Level A (Age 5 to 7)
Miami Linguistic Readers
Keytext Reading Program (Economy)
Alpha Time
Alpha Time (personal set, not purchased by school district)
Listening Center
Big Books (2)
Weekly Readers
Sun Up/Happy Morning/Magic Afternoon Preprimers

2. **Media materials (i.e., library books).**

Variety of library books (32)
Filmstrips (17)
Magazines
Large pictures
My Alphabet Sound Book (2)
Golden Press Books
Books from the public library (2)
Video tapes from the public lib.
Sequoyah books
Personal books (2)
Books on Presidents
Computers
"A few library books, tape recorder, filmstrip machine, record player, typewriter, and earphones".
"Underground Railroad by Ellen LeVine (students are allowed to)"

Read Along Tapes (8)
Records (3)
Listening tapes (4)
Holiday books
Scholastic books (2)
Video tapes (2)
Overhead projector
Maps
Dictionaries
Encyclopedias (2)

3. **Computer programs.**

50 software programs
IBM (4)
Milliken
Reader Rabbit
Write to Read (2)
Variety of materials
"See #4, page 1"
The Learning Company
"None in your room"

Hartley Languayge Arts
Comprehension Power
Apple (2)
Mixed Up Mother Goose
Apple II (2)
"None in my room"
Grammer Gremlins
Sticky Bear (2)
Talking Alphabet

Alphabet Sounds
"In media center."
Springboard
Queue Fables & Poems
Make-a-flash
Computer Lab
Orange Cherry Software
"In media center several prog.--no computer in room."
"We use computers & material 1 hr. a week (whole class".

4. Magazines, periodicals, newspapers.

Chronicles
Sesame Street (2)
Mailbox (6)
Weekly Readers (10)
Super Science
Daily Oklahoman (7)
Newspapers (3)
Comics from newspapers
Highlights (4)
Current Science
Outdoor Oklahoma (2)
Worksheet Magazine
Kind News
Sports Illus. for Kids
Grade Teacher
D.L.M. Catalog
Instructor
Your Big Back Yard
National Geographic World (2)
Schooldays
Wall Street Journal
Scholastic
Frank Shaffer's Classmates (2)
National Geographic (3)
Boy's Life (2)
1-2-3 Contact
Good Apple
Panorama
U.S. Kids
Ebony, Jr.
Ranger Rick (3)
Learning
Evan Moore Catalog
Worksheet Magazine
"Teacher brings one paper daily".
"I bring one newspaper to school daily."
"Old copies of Ranger Rick, Boys Life, National Geographic"
"Use magazines for language arts - cutting and pasting".

5. Other.

World Book's Childcraft
Many
Teacher-made materials
Talking about Touching (3)
Scholastic Scope
Written stories by students
System 80 EDL
Alpha Time Masters
Child generated class books
Kindergarten Kit from Character Education Curriculum
National Geographic Society filmstrip
Activities for enhancing literature.
Filmstrips and cassette tapes of alphabet (2)
Curious George filmstrips
Films from the media center (2)
Manipulative Material
Book-It
Visual Phonics (2)
Action
Troll/Scholastic Book Clubs
Literature Activity Book

C. **List professional materials you use for reference.**

1. **Books about language.**
   - Whole Language by Eleanor Maddox
   - Language Skills in Elementary Education (2)
   - Learning Time with Language Experience by Scott
   - Getting Started in Whole Language (Wright)
   - Whole Language Source Book (Scholastic) (2)
   - Nothing available in our building
   - A Parent's Guide to Readying by Nancy Larrick
   - Choosing Books for Kids
   - Media Center Annual Report
   - Encouraging Early Literacy
   - Suggested Learner Outcomes
   - College Textbooks
   - State books
   - Writing to Read
   - The Story Box (2)
   - Wright Group
   - Houghton Mifflin Teacher's Guide
   - Transitions (4)
   - Read Aloud Handbook
   - Teacher's Guide to Growing Up Writing
   - Regular basal, published books regarding whole language
   - Reading: the Great Debate
   - Big Fearon Book
   - Mailbox
   - Milliken
   - Hugs
   - Sunshine
   - Beginnings
   - Workship Information
   - Old textbooks
   - Creative Language
   - Bookfinder

2. **Books on any aspect of reading.**
   - Teaching Through Learning Styles (Carlio Dunn & Dunn)
   - How to Increase Reading Ability (Harris and Sipay)
   - Corrective Reading (Miles Zintz)
   - Locating & Correcting Reading Difficulties (Ekwall)
   - Dyslexia in the Classroom (Dale Jordan)
   - Black History, Elementary Level
   - Nothing available in our building
   - Fundamentals and Survey in Reading
   - Teacher's Handbook of Reading and Thinking
   - Classroom Activities for Correcting Reading Problems
   - Roettger: Reading Beyond the Basal
   - Books Kids will Sit Still For/Read Aloud Handbook
   - Transitions
   - Becoming a Nation of Readers
   - Frank Shafer Publications (2)
   - The Writing Road to Reading
   - The Teaching of Reading (2)
   - The Read Aloud Handbook (2)
   - Storybox in the Classroom, Stage 1
   - Reading for Fun
   - Whole Language
   - How to Increase Reading
   - HBJ Teacher Guide
   - Creative Encounters
   - Predictable Books
   - Comprehension (McDonald)
   - The Story Box
   - Early Childhood
   - Spaulding

3. **Books about literature.**
   - Read Aloud Handbook by Jim Trealease (2)
   - Anthology of Children's Literature/Classic Fairy Tales (2)
   - Suppose the Wolf Were an Octopus
   - The Transition Program including Story Box, stresses good literature.
   - Using Literature with Young Children, 3rd ed. (Betty Coody)
   - Nothing available in our building
   - Children's Literature Book (from college) (3)
   - Houghton Mifflin Teacher's Guide
   - Favorite Poems
   - Choosing Books for Kids
   - Wright group

4. **General books on teaching and learning.**
   - Assertive Discipline
   - The Everything Book
   - College textbooks
   - Workjobs 1 & 2
   - Frank Shafer (2)
   - Phamplets from workshops
   - All About You
   - Madeline Hunter
   - Teaching Pre-K - 8
   - Applied Behavior Analysis for Teachers
   - Classroom Listening and Speaking
   - Math Their Way and Math Their Way newsletters
   - Teaching students to read through their individual learning styles
   - Lee Canter's books on assertive discipline (2)
   - Instruction Book for Early Learners
   - Manual of Exercises for Expressive Reasoning
   - Houghton Mifflin - English - HBJ Reading Level 10
   - Growing (State Dept. of Edu.)
   - Beginnings (State Dept.)
   - One of a Kind
   - Harper Row
   - Teacher Edition Guides
   - Just Say No to Drugs
   - Learning How to Read
   - Creative Classroom

5. **Professional magazines.**
   - Reading Teacher (8)
   - Instructor (24)
   - Learning Magazine (11)
   - Jour. of Learning Disabilities
   - Elementary School Journal
   - ASCD materials
   - Thinking and Reasoning Skills
   - Educational Leadership (4)
   - OEA Focus (2)
   - Frank Shafer
   - Schooldays (10)
   - National Geographic
   - Weekly Readers
   - The Good Apple Newspaper
   - AFT's ERD Materials
   - Phi Delta Kappa
   - Childhood Education (Journal)
   - Mailbox (19)
   - Worksheets 1-2-3 (8)
   - Teacher (11)
   - Mainstreaming
   - Critical Thinking
   - PBK
   - Classmate (5)
   - Lollipop (2)
   - NEA Today (2)
   - Teaching and Computers
   - Personal Computing
   - Oklahoma Today
   - Reader's Digest (2)
   - Kappan (2)
   - American Educator
   - Principal (2)

6. **Other.**
   - Weekly Reader Teacher Guides
   - Effective Teaching
   - Houghton Mifflin English
   - NEA/OEA publications
   - IRA Publications
   - Educational Leadership
   - Weekly Readers
   - The Master Teacher

D. **What materials or programs in Reading/Literature would you like to see available for use in your building.**

1. **Literature/Reading textbooks or series.**

Alpha Time Kit funded by school or district.
Reading textbooks for kdg. (complete series)
One that would go along with our reading series
Supplementary materials to use with my English workbook and reading workbook. (2)
Newer up-to-date materials - Big Books
Complete set of Emergent Readers of Sunshine Series A thru J plus AA to DD.
Language is Fun Book Two, Wright Group Literature, Story Starter, Read-a-long Rhythms, Big Books
I would like to see a new literature series.
Co-basal. Something high interest, low reading level for special education
New up-to-date literature program
Martin Luther King Resources/Tom Sawyer
Barnell-Loft specific skill series
New edition of Reader's Digest Reading Skill Builders
Need to be inserviced on what is available
Bill Martin's "Sounds Of" series (2)
Paperback literature books - 25 alike (3)
Wright - Sunshine Emergent Readers
Whole Language Books K-4 from the Wright Group
Ladybird Series, Houghton Mifflin (books and tapes)
SRA, Reader's Digest, Classroom sets of novels/classics
A leterature series with inservice to precede it!
Macmillan
More books in the classroom
SRA kits for every grade level
New literature books
Rigby on Big Books (2)
Literature (any series)
Children's Literature
I would like to review some first
I like our reading program!
More Big Books
Houghton Mifflin
Macmillan
The Wright Group
Whole Language
DLM Thematic Units

2. **Media materials.**

More literature books, there are many books we could use.
More video tapes, audio-visual tapes, filmstrips, new projector
More library books - high interest, low vocabulary
Story boards for Eng. Workbook stories/Big Books
Channels for children/Sept-Aug. Idea Books/The Education Center
"Big Books" from the Wright Group/The Story Box
Film strips and audio visual tapes. New Projector.
Audio cassettes of Story Box tapes, stages 2-7
Reading machine (EDL) Controlled reader
Need films, filmstrips, transparancies on specific skills, creative writing
Filmstrips, tapes, tapeplayer, jack, earphones
Filmstrips (Jump Rope, Pyramid, Humorous Poems, Hailstones and Hallibut Bones - I and II Sterling)
More classics/multiple classroom sets of a few choice books

New records
Newly published materials
More reading and math
Filmstrips (3)
More Big Books
Controlled readers
Typewriters (2)
More Reading Rainbow videos
Computers for each class or lab
Educational filmstrips & slides
More read-along book/tapes (4)
American School Publishers
Books to keep in the classroom
Children's classics on video

3. **Computer programs.**
Worthwhile programs as it is difficult for the classroom teacher to assess which are best. Money is spent for ones which aren't the best.
Writing to Read Programs -more language based and math based
Cherry Orange software, Random House
Cover reading skills (comprehension, cause & effect, drawing conclusions)
Sticky Bear or any programs would be nice
Computers not available (2)
Any programs or computers!!! (3)
SVE Mirocomputer Software
Computers in room (3)
On 1st and 2nd grade levels
More educational programs
Writing to Read by IBM
Comprehension & thinking skills
DLM Early Childhood software
An Apple computer (2)
Letter
Reader Rabbit
Math (3rd level)
IBM computers

4. **Magazines, periodicals.**
Highlights (2)
Reading Teacher (4)
Learning (2)
Science
Ranger Rick (3)
Cricket
Zoo
Instructor (4)
Math
Mailbox
Daily Oklahoman
Ebony, Jr.
McGuinness World Records
Journal of the Association for Childhood Education
International Childhood Education
Weekly Readers or Scholastic (9)
Need high interest level reading-magazines, newspapers-for children in all areas
Children's magazines for the classroom
Multiple copies of magazines we get now

5. **Literature/Reading films/videotapes.**
More filmstrips on good literature books/classics.
Tall Tales & Legends (Videos)/ Teacher's Discovery
More video tapes and filmstrips for intermediate grade
Films for Social Studies and Science units
Classics: ex. Charlotte's Web, The Red Pony (2)
Video tapes of books
Beginning sounds/ending sounds
On 1st and 2nd grade levels
American School Publishers
Growing Up to be a Good Citizen
Reading Rainbows on Video
Current quality materials
Random House Video
3rd Grade level

E. List your personal favorite books that you have found effective in your classroom.

Kindergarten:

	Title	Comments
( )	Alphabet/Number Series	
( )	Berenstein Bear Series	Problem solving
(3)	Brown Bear (Bill Martin, jr.)	Read-aloud book
( )	Caps for Sale	
( )	Cat in the Hat	Rhyming (patterns)
( )	Chicka Chicka Boom Boom	Alphabet
( )	Corduroy (Freeman)	Classic
(2)	Curious George Series	Entertaining
( )	Enormous Turnip, The	
( )	Gingerbread Boy, The	
( )	Giving Tree, The (S. Silverskin)	Good message
( )	Green Eggs and Ham	
( )	Grouchy Ladybug, The	
(3)	Hungry Caterpillar (Eric Carle)	Teaches number
( )	I Know an Old Lady	
( )	I Want to Be Series (Greene)	
( )	Ira Sleeps Over	Children's problems
( )	Katy Kangaroo	
( )	Little Ducks Series	
( )	Leo the Late Bloomer	
( )	Magic Fish, The	
( )	Make Way for Ducklings (McClaskey)	Ordinals
( )	Me Too (Mercer Meyer)	Relates to children
( )	Millions of Cats	
( )	Miss Nelson is Missing	
( )	Morris and Boris Series	Entertaining
( )	Over in the Meadow	
( )	Rainbow Big Book Series	
( )	Squares Are Not Bad	Teaches shapes
( )	Stone Soup	
( )	Sylvester & the Magic Pebble (Steig)	
( )	Three Bears, The	Sequential order
( )	Tikki Tikki Tembo (Mosel)	
( )	Too Much Noise	
( )	Ugly Duckling, The	Sequential order
( )	Very Busy Spider, The	
( )	Very Grouchy Ladybug (Eric Carle)	Time concepts

Special Education:

	Title	Comments
( )	Animals Should Definitely Not Wear Clothes	Creative Writing
( )	Fortunately	Predictable
( )	Frog and Toad are Friends	Getting Along
( )	Imogene Antlers	Problem Solving
( )	Mouse Tale	Getting Along

Transition:

( )	Alpha Bears (Hague	Alphabet
( )	Curious George Series	
( )	Ferdinand (Leaf)	Uniqueness
( )	Harry Series	
( )	Little Train That Could, The	Sequence
( )	Make Way for Ducklings (McCloskey)	
( )	Mike Mulligan and His Steam Shovel (Burton)	
( )	Snowy Day, The (Keats)	

Grade One:

( )	Amelia Bedelia's Family Album	
( )	Baboushka and the Three Kings	
( )	Biggest Bear, The	
( )	Blueberries for Sal	
( )	Caps for Sale	
( )	Chicken Soup With Rice	
(2)	Corduroy	
( )	Curious George Series	
( )	Enormous Turnip, The	
( )	Ira Sleeps Over	
( )	Joshua Disobeys	
( )	Mike Mulligan and His Steam Shovel	
( )	Miss Nelson is Missing	
( )	Rainbow of my Own, A (Freeman)	
( )	Ten Apples Up On Top	
( )	There's a Nightmare in My Closet	
( )	Whistle for Willie	

Grades One-Two:

( )	Cloudy with a Chance of Meatballs	
( )	Dragon in a Clockbox	
( )	Fortunately	
( )	Giving Tree, The	Respect of nature
( )	Ira Sleeps Over	
( )	Mike Mulligan and the Steamshovel	
( )	P. J. Funny Bunny	
( )	Very Busy Spider	
( )	Where the Red Fern Grows	Oklahoma history

Grade Two:

( )	Arbuthmot Anthology of Children's Literature	
( )	Bunnicula	
( )	Charlie and the Chocolate Factory	
( )	Charlotte's Web	
( )	Dog Called Kitty, A	
( )	Fudge	
( )	Future Fudge	
(2)	Jumanji	
( )	Let's Read Together Poems	Choral Reading
( )	Little House on the Praire	
( )	Martin Luther King, Jr.	
( )	McQ McGlutch-You Smoke Too Much	

( ) Mr. Popper's Penguins
( ) Mrs. Piggle Wiggle
( ) Odyssey
( ) Polar Express, The
( ) Popular Nursery Rhymes
( ) Ramona the Pest
( ) Reading Sampler Activities
( ) Run Away Slave
( ) Tales of a Fourth Grade Nothing
( ) Washington, Lincoln, Franklin (D'Aularie)

Grade Three:

( ) Bunnicula
( ) Celery Stalks at Midnight
( ) Charlotte's Web
( ) Holiday Inn
( ) James and the Giant Peach
( ) Jumanji
( ) Kids of the Polk Street School, The
( ) Lafcadio
( ) Miss Nelson is Missing
( ) New Kid on the Block
( ) Snowy Day, The
( ) Tales of a 4th Grade Nothing
( ) Where the Sidewalk Ends

Grade Four:

( ) BFG (Dahl)
( ) Ben and Me
( ) Black Stallion, The
( ) Blume, Judy books
( ) Booker T. Washington
( ) Bunnicula (Howe)
( ) Cabin Faced West, The
( ) Charlotte's Webb
( ) George Washington Carver
( ) Harvey's Marvelous Monkey Mystery
( ) Ida Early Comes Over the Mountain (Burch)
( ) Indian in the Cupboard, The (Banks)
( ) Lincoln's Birthday
( ) Mr. President
( ) Mrs. Piggle Wiggle
( ) Night of the Twisters (Ruckman)
( ) Pig at 37 Pinecrest Drive, The (Fleming)
( ) Pocketbook of Modern Verse, A
( ) Ramona the Pest
( ) Secret Garden, The
( ) Sign of the Beaver, The
( ) Tales of a 4th Grade Nothing
( ) Toad for Tuesday, A (Erickson)
( ) Trapped in Death Cave (Wallace) Oklahoma Book
( ) Wilma (Wilma Rudolph, a Black Athlete)
( ) Wind in the Willows

Teacher Books:

Adventures in English
And What Else
Art Today and Every Day by Romberg and Ritz
Bag of Tricks
Barnell Loft Reading Skills Series
Becoming a Nation of Readers
Books from Scholastic
Brain Builders
CLAS
Dare to Discipline
Encouraging Early Literacy
Evan Moore's Sharing Chapter Books
Favorite Poems
Hooked on Reading by Marguerite Lewis
Hurried Child, The
Language Experiences
Language Skills in Elementary Education
Marva Collin's Way
One-minute Game Guide
100 Blackboard Games
Reader's Digest Reading Skill Builders with tapes
Science Learning Centers by Carol Poppe
Science on a Shoestring by Herb Strongin
Spice
Story Box in the Classroom, Stage I
Teaching of Reading
Teaching Students to Read
Through Their Individual Learning Styles
Traditions
Whole Language Sourcebook
Word Recognition Program
Writing Road to Reading by R.B. Spalling
You and Others

6. **Other**
   Science/Social Studies/Health -- video tapes
   I would like manipulative materials to teach phonics/language
   Learning Through Literature (Grades k-1,2-3,4-6)
   The Education Center
   Provide journals, etc. for teacher to keep abreast with research.
   Poetry books
   An additional basal reader and skills book for 4th grade
   Kits T-A-L-K

F. Check all approaches you use teaching reading/literature.

1. **Lecture** - - - - - - - - - - - - - - - -47
2. **Inquiry** - - - - - - - - - - - - - - - - -48
3. **Respond to literary questions** - - -43
4. **Dramatization** - - - - - - - - - - - -46
5. **Role play** - - - - - - - - - - - - - - -38
6. **Other**
   Language Experience: A child's talk written down.
   Centers/experience stories/art
   Video tape (2)
   Writing/learning/listening centers
   Making their own version of the book, murals (3)
   Summarize and illustrate
   Write a poem about the story
   Cue
   Puppets
   Cooking projects
   Research
   The Whole Language Experience Approach (2)
   Make masks
   Cooperative Learning
   Creative writing
   Paired reading, group reading
   Discussion

G. What approaches have you found effective when teaching reading/literature and why?

Kindergarten-Transitional-Special Education Teachers:

I have found that a whole language approach with much use of language experience and intergration of the curriculum is very effective. Children who do not qualify for a special education program but experience difficulty in traditional workbook classrooms do very well in whole language classrooms

I read to my class on a daily basis, we read for enjoyment and also for the purpose of emphasizing a skill. I try to incorporate literature with all areas of our curriculum. We have time daily for the children to look/read books. I emphasize my love for literature/reading and I see it carrying over in my classroom.

The student will learn capital and small letters in sequential and mixed order. The student will learn letter/sound associations. These are taught as a group and in the language center with alphabet letters, puzzles, games (bingo, etc.), board games, chalkboard and etc. The listening center also enhances the reading program. Stories are read to the students every day to encourage reading independently.

Student involvement/role playing/manipulatives/group by sound/cut and paste.

Any approach is effective when lessons are related to a child's experiences. Much repetition and drill is needed in order for skills to be mastered.

I strongly believe in giving children a nice variety of literature and the actual language itself. I am a firm believer that children who read were read to! The children in my class take books home every eveing to have read to them. I also incorporate many whole language techniques.

Letter of the week - multi-sensory appraoch. Centers - manipulative activities to reinforce individual help as well as small and large group instruction. Writing - copying, invented spelling, etc. Sentence Dictation. Language Experience stories.

Language experience because they seem to want to learn more readily about theirselves. I also feel whole language is a very effective teaching method is given the time, resources, and funding.

It is a very special time of our day--let the students see that I thoroughly enjoy reading. Make it a meaningful experience, really "get into" the story to make it enjoyable. Be very supportive and praise them so they are willing to expand their thinking and speaking. In order to be an effective role model we must share in our love and joy of reading (be enthusaistic) enjoy the stories with them. There are many skills taught at this time as part of the program, such as letters, letter sounds, association of content with what is relevant to their world.

Whole language. Oral language.

Whole group instruction with material teaching whole language (ex. the Wright group).

First through Fourth Grade Teachers:

Writing activities.

The Whole Language Approach affords excitability by the student and teacher.

(1) Sharing readings - discussing the reason when, why and how things happen. (2) Visual materials - hands-on type of materials. (3) Sometimes make and take home to be completed at home.

Select material children will enjoy while learning and I enjoy teaching. Reach beyond the story or poem so the child is required to do "deep thinking" or infering. Expose students to as many different types as possible.

Buddy reading of stories. Students helped each other.

1. Directed reading in total group reading. 2. Vocabulary study. 3. Relating reading and literature to current events and geography (using maps and glabes). 4. Encourage students to read books on same topic or by the same author as the articles or stories in the reading books. 5. Students must read from many sources, not just one reader, to be good readers.

Responding to questions is one of the effective ways. I feel that students will read with more attention if they know some questions will be asked. I also like to do dramatizations because the student can see that reading can be fun. It also allows the studentys to see that words are expressive and not just work.

Role playing really fascinates the students because they love acting out the characters. Listening as teacher S (did not complete).

Role play and dramatization. Using these methods the students seem to remember the skills longer.

I like small individual groups. However, I am trying to conform to whole group instruction. I am finding reading and answers in a whole group has some strong points.

1. The whole language experience approach. 2. Phonics method for average and above average students. Many poor readers cannot learn reading thru the phonics methods because for some reason, they cannot hear the letter sounds. For poor readers, the whole language experience approach seemed to be better than the phonic method. I usually use a variety of approaches in the teaching of reading. Book/tapes also, is good for poor readers.

Lectures, boardwork, literal, interpretive and applied comprehension.

I have found that a well-rounded follow-up using hands on seems to be very helpful.

honics because it enables the student to unlock the words so that they can understand. Literature books if I have enough because it teaches reading without a controlled vocabulary. Children should be exposed to many words so they can increase their vocabulary.

The students love making mask then reading the story holding up their mask. Using the overhead seems to keep their attention. Drawing pictures about the story and writing their version of story.

Let students read aloud. Let students ask each other questions about material. Let students do plays - they love it. Reading aloud helps you know where they are level-wise and correct misread words. They like to feel in control.

Dramatization, puppet shows, arts and crafts.

Group participation and oral reading, because every wants to participate and by using both oral and silent reading--you have a chance to see how their reading is improving.

Basal reader, repetition-drill. Supplementary readers. Role playing, plays.

Book writing has been effective in my classroom. We begin with a rough draft and go through an editing process. Interest level is high when it comes to the students reading each other's endeavors.

Basal reader repetition-drill. Supplementary readers. Role playing. Plays-reading of.

Puppets, role playing and book writing.

Creating stories, illustrations and making books. When children learn to read they have many opportunities to create and share their own stories and poems. After a story has been finished, the teacher and children can read, enjoy and share the words and illustrations with the class.

Storytime-exposure and motivation. Reading Groups-small group interaction. Book reports-variety of books are read.

Whole language--because it reinforces in more than one area.

Whole group approach utilizing individual experience. Working in smaller groups with a basic theme/topic gives everyone a chance to participate and develop creativity. Develops self-esteem which correlates with the success of the student. Understanding of the subject matter gives meaning to vocabulary usage, sentence structure, comprehensions, and can utilize personal experiences.

The whole language approach has the ability to develop vocabulary and thinking skills to a greater degree. I use traditional methods, but am critical of these methods. I do not agree with grouping nor the practice of round robin reading. The workbooks and work pages tradition lacks creativity and do not motivate students to learn. This method is a detriment to brighter students, and unmotivational to the slower student. I am totally against the "back to the basics" movement in reading. I feel that research shows that the whole language approach places emphasis on large segments of language--phrases, sentences, and paragraphs. The child experiences a concern for comprehension as well as word recognition. Growth does not occur unless exprience and language are both expanded. Operating from a "reading is decoding" point of view causes learning to happen in a much narrower perspective. The skills driven approach, workbook pages, and worksheets are merely a substitute for "reading" activities. Learners differ, therefore the same skills are not for everyone. What is needed is a more individualized reading and language experience.

Letting the students practice by using trial and error is an effective way. Repetition is also effective in my room.

Paired reading-group reading-gives success for poor readers and practice/reinforcement for good readers, also provides model-improves fluency and rate.

I use a combination of phonics, whole language, literature and basal. We also do independent reading which requires a child to read at least two books at home each week and they are checked for vocabulary and comprehension by the teacher. One of the most effective ways of teaching language arts is daily journal writing and writing and publishing of students' books.

When teaching beginning reading, I found that in order for students to become independent readers quickly they must be taught to read, spell, say and write the sounds of our language. Then they are taught to blend these sounds into words and to isolate these sounds for spelling. Once students can sound the words we then sread high-quality literary works that do not have controlled vocabularies.

Language experience is effective because it allows children to read their own words. First graders like to make up their own stories and then read them.

I am presently using a lecture approach to develop an understanding and appreciation for literature. My students are very enthusiastic about literature (especially poetry). They enjoy being read to. I usually must intrepret the poet's meaning or message, but once they understand they always enjoy having the poem read to them again.

Do oral reading every a.m. on what they took home the night before. Send the textbooks home, too.

Lecture, inquiry, role-play, dramatization, drawing.

Principals:

Reading the literary work to children, discussing it and using it as a springboard to a writing activity.

Sight word-basal. Linguistics. Whole language.

All -- varied techniques are desirable and appropriate.

H. If you could design a Staff Development program that would help you teach Reading/Literature more effectively, what information would you include?

Kindergarten-Transitional-Special Education Teachers:

How to use more whole language in the classroom, integrate the curriculum, and teach the essential skills through whole language.

(1) Why should we read aloud to our children?
(2) The Do's and Don'ts of Reading Aloud
(3) Our Resources - Libraries, etc.
(4) How might we begin a program in our classroom?

I believe we need a staff development program on phonics. A phonics workbook should be included in our curriculum.

Whole language/language experience

The expectations of children 5-10 and the materials and skills that are developmentally correct.

As a kdg. teacher, I would love to see more whole language techniques used. Children need a language background before they begin working on the phonetics involved in reading.

Supplemental materials to use in addition to the basal. Provide the planning and materials for teachers to use in place of black-line masters.

Learning styles. Effective reading testing-levels. Language experience. Whole language. Writing to Read-Reading to Write. Records, books. Making reading center skills games or activities.

After attending two workshops and a staff development I am convinced whole language is excellent. I like the Wright materials. It think it is good to encourage children to be creative and I think an excellent way to do this, is to have children draw a picture and write their own story about the picture. Students love to read what they have written, this proves to be an excellent motivator.

Using whole language approach to teach reading. Wright Group program and Books from scholastic.

First through Fourth Grade Teachers:

Whole language.

Whole Language -- assorted ideas. Teachers who are using that approach. Resource ideas.

Information regarding how to form a good phonics background, ideas in learning basic sight words and a list of quality literature and ways to present it so that the students get the most from it.

Ideas to enhance comprehension skills. Ideas to motivate students to read more during free time.

1. Whole class instruction procedures. 2. Prepare students for test taking. 3. Current literature for students.

A workbook on phonics for 4th graders.

I need more information on whole group instruction. The opportunity to observe someone that is effectively teaching with a whole group approach would be helpful.

1. The whole language approach. 2. Selecting and matching reading methods and individual reading sytles. 3. Reading styles: applying learning styles concepts to the teaching of reading. 4. The use of recorded book (tapes) method to teach poor readers.

Adjust to all students working on same grade level. Questioning techniques.

To have a complete set of supplemental books for students.

I personally would include Spaulding.

Program showing how to start centers to achieve whole reading and whole language.

More fun things to do that take little preparation.

Teaching comprehension by using games.

When to get resources to supplement your program. How to get children "interested" in writing stories and turned on to reading.

Hands on activities, new literature books. Materials on 3rd/4th grade level.

Whole language approach. Language experience.

Hands on activities. New literature books. Materials on 1st and 2nd grade level.

More information about whole language and language experience.

I would teach basic skills or phonics and plan an integrated approach of teaching literature with emphasis on writing as well as reading.

It would include having plenty of time for the children to read for pleasure.

Creative writing to teach/motivate students. Experience oriented and whole language - if available materials are accessible.

Whole language. Developing an individualized reading program.

I would use reading centers. Developing centers with various reading skills in each gives the child small group practice.

How to involve the majority of class in beneficial activity while teacher spends more time with individuals or small groups.

Give teachers a menu of ideas for various teaching methods.

Most current research on effective reading instruction, strategies and techniques which model or implement effective research, encourages teachers to implement these strategies and provide a vehicle for assisting and monitoring teachers in these strategies.

Information on Visual Phonics. Whole Language. Developmental Tasks for Reading.

Teaching Across the Curriculum. Creative Writing. Teaching Children How to Write Poetry. Creative Expression.

Principals:

Information on how to follow up the training received at a Staff Development inservice so that what is learned is applied appropriately and continued to be used by the participants; how to make a transition from the basal reader to the curriculum that seems to be developing.

If we are going to be able to choose a whole language series as an alternative to a basal, teachers and principals need thorough inservices in this area before we implement such a series.

More teacher inservices. Whole language techniques/cross curriculum teaching strategies. Literature based instruction of reading training.

Whole Language. Bibliotherapy.

Whole Language. Cooperative Learning.

I. What key issues relating to the Reading/Literature Curriculum would you like to see addressed? (Be specific)

Kindergarten-Transitional-Special Education Teachers:

A balance between phonics and whole language can be taught. When choosing a reading series the stories should be of a high interest level.

The importance of reading aloud at all levels. The importance of a true Sustained Reading Time. Parents reading aloud at home -- carrying it over to the home environment.

The Reading/Literature Curriculum would be successful if we had more time to spend on it. We have too many tests to give. I would strongly recommend that the Kindergarten program would not include testing.

Small group instruction according to ability.

Testing kindergarten children.

Listening Skills-following directions, rhyming, special terms, stay on topic. Speaking Skills-adjective, tell stories, dictate expereinces. Literacy Skills Related to Reading-identify name, shapes, right/left, patterns. Literacy Skills Related to Writing-colors, color and number words, alphabet. Print name, trace, draw shapes, cut, beginning & ending sounds, complete patterns.

If New Zealand can make whole language work with such amazing results, I feel the techniques involved should be looked at closely and given serious consideration.

Whole Language -- provide literature, thematic units--materials. Provide the planning or suggestions for the units. Have a check-out plan for "Big Books" and other literature. Collecting the literature to use in units requires time and many times the books can't be located.

All students, whatever the reading ability, in the same book. Uning Standardized test scores for reading placement. Breaking reading apart into little pieces or skills. It should be taught as a process.

I would like to see more books (Emergent Level) so that the students can practice their reading and have variety in their reading materials. I also feel that there is too much emphasis on testing. Testing is not recommended for Early Childhood students, and should not be included in our program.

First-Fourth Teachers:

More literature books and whole language teaching approaches--less basal and workbook.

More literature books. More freedom to purchase approved materials (other than basal). Build up classroom libraries. Avaliability of resource materials.

Do away with OKCPS Essential Skills!!!

1. All schools in OKC use the same series. 2. Each classroom be provided a library of at least 30 grade level books since that is listed as one of the essential skills.

Would like to have grade level literature books-- one for each individual child, so teacher can teach total group. Phonics workbook for individual child.

We need some new literature books!!!

I would like to see a greater correlation between our basal and literature. I would also like to see addressed the concept of whole class instruction when it applies to reading.

I teach (9) subjects per day: Dares, Writing, Math, Spelling, Reading, Language, Health, Social Studies, and Science. I am very pleased that we have Music, Computer, Physical Education and Art is included in the curriculum to make a complete-well-rounded educational program. I said all this to say...I would love to have additional professional materials. But, we have it all right now at our school. If I need these, I go to our recently modeled media center and check them out on Tues. 10:00-10:30.

There are over half the students that came to my fourth grade this year that are reading below second grade. We need to find a way of retaining these children and using new materials on high interest, low reading level.

1. Increase reading achievement. 2. Individualized instruction in reading. 3. Basal series -- how much of the basal do teachers use in the teaching of reading.

Same basal series throughout the school system.

Recall questions need to be revised. More vocabulary usage in workbook.

Develop reading books to have high interest.

I would like to see a phonics program incorporated. Students should not still be getting new sounds in 3rd and 4th quarters. They should have all of these first semester.

District-wide reading series.

I would like to know how you address the needs of individual children when you are supposed to be doing whole group instruction. Also, how do you meet the needs of children who work at a slower pace than the rest of the students?

I would like to see writing stories addressed. How to involve children enthusiastically in both reading and writing.

Learning how to use literature on the 3rd/4th grade levels.

Class size.

Return to small group instruction, grouping according to ability.

How to use literature down on the 1st and 2nd grade levels.

I would like the children to use the "Whole Language" approach to reading. Then all children would achieve success on their level. I also think we need to work more on oral language development.

Whole language and reading for meaning.

More time to read for pleasure.

(1) Whole Language - creative writing. (2) Approaches/Techniques of related materials to the application of daily living. (3) Understanding of the classic literature and writings in a fun and learning form.

Whole language. Psycholinguistic approach.

Everyone always discusses whole language programs. I would like to see someone actually instructing this so one could understand the total concept.

Whole Language. How to teach all children from one grade level material when many read far below that level. (A Masters'Degree in reading taught me that wide reading on a low independent level was the way to improve reading. Where are the materials that will provide that for my low readers?

Are we practicing in our classrooms the proven methods of effective reading instruction? Why do we stress workbook/ditto sheet activities (which cost a lot of money) when it has been shown they have little relationship to learning to read?

Testing. Individualized learning. Slow learners.

I would like a system-wide across the board adoption for a more uniform approach. Teachers need more say in textbook adoption. Supplemental readers are needed for every building for every child. There also need to be uniform across the district.

Principals

Is this an emphasis on the Whole Language approach? What monitoring processes will be utilized? What will be the parents' role?l

What are we going to do about whole language research? How are we going to address the needs of remedial readers? in regular classes.l

How to train faculty in planning, use of resources and quality instruction. Inservice/retraining.

Learning styles in teaching reading. Motivating older children to read.

READING/LITERATURE SURVEY

MATERIALS

Check all book titles which you currently use in your Reading/ Literature classes.

MIDDLE SCHOOL TITLES:

___ Beginnings in Literature (Scott Foresman)
___ Catch the Wind (Macmillan)
___ Golden Voyages (Harcourt)
___ Copper Sky (Economy)
___ Discoveries in Literature (Scott Foresman)
___ Adventures for Readers, Book One (Harcourt Brace Jovanovich)
___ Roots and Wings (Macmillan)
___ Taking Flight (Harcourt)
___ Exploration in Literature (Scott Foresman)
___ McDougal Littell Literature (McDougal)
___ Adventures for Readers, Book Two (Harcourt)
___ Dreams and Decisions (Macmillan)
___ Widening Pathways, Level 14 (Harcourt)
___ Harvest Moon (Economy)

HIGH SCHOOL TITLES:

___ McDougal,Littell Literature:Orange (McDougal)
___ Patterns in Literature (Scott Foresman)
___ Insights (Webster/McGraw-Hill)
___ McDougal, Littell Literature:Blue (McDougal)
___ Traditions in Literature (Scott Foresman)
___ Encounters (Webster/McGraw-Hill)
___ McDougal, Littell Literature:Yellow (McDougal)
___ United States in Literature, Three Long Stories (Scott)
___ United States in Literature, Red Badge of Courage (Scott)
___ American Literature, Chronological (Webster/McGraw-Hill)
___ McDougal, Littell Literature:Purple (McDougal)
___ England in Literature, Hamlet (Scott Foresman)
___ England in Literature (Scott Foresman)
___ English Literature (Webster/McGraw-Hill)
___ Literature: Structure, Sound and Sense (Harcourt)
___ Thinking and Writing about Literature (Prentice Hall)
___ Eight Great Tragedies (Econoclad)
___ A Farewell to Arms (Perma Bound)
___ Cry the Beloved Country (Perma Bound)
___ Pride and Prejudice (Perma Bound)
___ Reflections (Scott Foresman)
___ Travels (Scott Foresman)

___ Album USA (Scott Foresman)
___ Landmarks (Scott Foresman)
___ Reading Literature, Orange (McDougal)
___ Reading Literature, Blue (McDougal)
___ Reading Literature, Yellow (McDougal)
___ Reading Literature, Purple (McDougal)
___ British and Western Literature (Webster/McGraw-Hill)
___ Aiming High (Amsco)
___ High Marks (Amsco)
___ On Space (Amsco)
___ The Reader as Detective 1 (Amsco)
___ The Reader as Detective 2 (Amsco)
___ Tex (Perma Bound)
___ Gentle Hands (Perma Bound)
___ Reading for Today, Books 1-5 (Steck-Vaughn)

ADDITIONAL TITLES:

____
____
____
____
____

APPROACHES

Check all approaches you use when teaching Reading/Literature.

____ A/V support materials

____ role play

____ respond to literary questions

____ inquiry

____ writing assignments

____ lecture

____ dramatization

Others ____

CURRICULUM

Attach a copy of all teaching models you have developed for the Reading/Literature classes you are currently teaching.

What suggestions/recommendations do you have to improve the Reading/Literature curriculum? (Be specific)

REQUIRED READINGS

Please list the book length works which you believe students should be required to read.

WORKS TO BE LISTED:

- Novels
- Full-length plays
- Book-length poems
- Complete volumes of essays by a single author
- Complete volumes of short stories by a single author
- Biographies and autobiographies

WORKS NOT TO BE LISTED:

- Anthologies
- Selections from longer works
- Abridgments of longer works
- One-act plays
- Poems of less than book length
- Single essays
- Single short stories
- Anything less than a complete work

AUTHOR	TITLE	GRADE	COMMENTS

RECOMMENDED READINGS

Please list the book length works that you would recommend ALL students read.

AUTHOR	TITLE	GRADE	COMMENTS

RESOURCES (SUPPORT MATERIALS)

Please list support materials that would be necessary to effectively teach both the REQUIRED and RECOMMENDED literary works that you listed.

ƆTHER INFORMATION

Are you a: Reading teacher ____

Literature teacher ____

Principal ____

Level: Middle School ____

High School ____

;TAFF DEVELOPMENT

If you could design a Staff Development program that would help you teach Reading/Literature more effectively, what information would you include?

What key issues relating to Reading/Literature Curriculum would you like to see addressed? (Be specific)

Thank you for taking the time to complete this survey. Those of us who are serving on the Curriculum Design Task Force appreciate your effort.

Fold this survey and place it in the school mail by March 9. The back of this page is addressed for your convenience.

Appendix B

RESULTS OF MIDDLE SCHOOL/HIGH SCHOOL READING LITERATURE SURVEY

Conducted by Curriculum Design Task Force

WHO RESPONDED?

Middle School:	6 teachers	0 principals
High School:	14 teachers	1 principal
Middle School/High School	5 teachers	
No grade level given:	1 teacher	
TOTALS:	26 teachers	1 principal

What **MATERIALS** are currently in use?

MIDDLE SCHOOL TITLES:

1 Beginnings in Literature (Scott Foresman)
3 Catch the Wind (Macmillan)
0 Golden Voyages (Harcourt)
0 Copper Sky (Economy)
1 Discoveries in Literature (Scott Foresman)
4 Adventures for Readers, Book One (Harcourt Brace Jovanovich)
2 Roots and Wings (Macmillan)
0 Taking Flight (Harcourt)
0 Exploration in Literature (Scott Foresman)
3 McDougal Littell Literature (McDougal)
3 Adventures for Readers, Book Two (Harcourt)
0 Dreams and Decisions (Macmillan)
0 Widening Pathways, Level 14 (Harcourt)
1 Harvest Moon (Economy)

HIGH SCHOOL TITLES:

3 McDougal,Littell Literature:Orange (McDougal)
3 Patterns in Literature (Sctt Foresman)
1 Insights (Webster/McGraw-Hill)
3 McDougal, Littell Literature:Blue (McDougal)
1 Traditions in Literature (Scott Foresman)
3 Encounters (Webster/McGraw-Hill)
3 McDougal, Littell Literature:Yellow (McDougal)
2 United States in Literature, Three Long Stories (Scott)
2 United States in Literature, Red Badge of Courage (Scott)
1 American Literature, Chronological (Webster/McGraw-Hill)
3 McDougal, Littell Literature:Purple (McDougal)
1 England in Literature, Hamlet (Scott Foresman)
3 England in Literature (Scott Foresman)
3 English Literature (Webster/McGraw-Hill)
0 Literature: Structure, Sound and Sense (Harcourt)
1 Thinking and Writing about Literature (Prentice Hall)
0 Eight Great Tragedies (Econoclad)
1 A Farewell to Arms (Perma Bound)
0 Cry the Beloved Country (Perma Bound)
0 Pride and Prejudice (Perma Bound)
0 Reflections (Scott Foresman)
0 Travels (Scott Foresman)

0 Album USA (Scott Foresman)
1 Landmarks (Scott Foresman)
1 Reading Literature, Orange (McDougal)
2 Reading Literature, Blue (McDougal)
1 Reading Literature, Yellow (McDougal)
1 Reading Literature, Purple (McDougal)
0 British and Western Literature (Webster/McGraw-Hill)
3 Aiming High (Amsco)
3 High Marks (Amsco)
2 On Space (Amsco)
3 The Reader as Detective 1 (Amsco)
3 The Reader as Detective 2 (Amsco)
2 Tex (Perma Bound)
2 Gentle Hands (Perma Bound)
3 Reading for Today, Books 1-5 (Steck-Vaughn)

ADDITIONAL TITLES:

4 Adventures in Reading
1 Adventures for Readers Book Three
3 Adventures in English Literature
2 Adventures in American Literature
2 Exploring Life through Literature
1 Literary Types and Themes
1 Golden Treasury
1 Scarlet Letter
1 Sense Nova

1 Reading Literature, Red & Green Levels

Honors Class: (one teacher's list)

Of Mice and Men
A Connecticut Yankee
Hound of the Baskervilles
To Kill a Mockingbird
The Old Man and the Sea
A Christmas Carol

What **APPROACHES** are currently being used?

19 A/V support materials
12 role play
27 respond to literary questions
22 inquiry
26 writing assignments
19 lecture
11 dramatization

Others listed: reference, research, discuss, analyze short stories according to short story elements, students develop questions

What **SUGGESTIONS/RECOMMENDATIONS** were given to improve Reading/Literature Curriculum?

Middle School Suggestions:

- More time to cover literature thoroughly. It is impossible to cover literature when we must teach essential skills. Perhaps add an extra hour of English; one for Language Arts (grammar) and one for Reading/Literature.

- Require fairy tales, fables in elementary. Add myths in middle school.

- Coordinate Promise program with high school Honors Program to avoid repetition. Coordinate all honors programs to ensure "blanket" coverage of material.

- Expose students to literature at early age. Require book reports at all levels. Introduce mythology into curriculum since so much English literature contains allusions to both Greek/Roman mythology.

- Tracking

- Unity - share ideas, plans, materials

High School Suggestions:
* Specific guide for Literature/Composition classes and a text

* Two English classes daily (one writing and one literature)

* Teach writing and literature in elementary school

* Read good literature by recognized authors - no abridged versions

* No grammar lessons after 8th grade. Teach grammar by correcting errors in writing assignments.

* Establish flexible, minimum core curriculum in literature classes.

* Give supervisory power to Language Arts Supervisor so curriculum guidelines will be implemented and enforced.

* Recognize "cultural literacy" as a worthy goal.

* Teach students to read for meaning before they enter high school.

* Supply more booklet material in class sets to be used to teach reading skills, comprehension, sequence, inference, cause and effect, and speed.

* Sufficient materials for everyone without having to run copies for the group.

Middle School/High School Suggestions:
* Motivate high school students who can't read

* Use PALS program

* Give guidance to regular classroom teachers who have special education students in their classes

* Get a powerful person to force reading across the curriculum

What **REQUIRED READINGS** were listd by respondents?

Author	Title	Grade suggested
Lobel	The Book of Piggericks	5
Wibberly	The Shepherd's Reward	5
Schneiderman	The Picture Life of Geo. Bush	5
Peare	Helen Keller Story	5
Paterson	Bridge to Terabithia	5
Byars	Summer of the Swans	5
Armstrong	Sounder	5,6,7,
Daughtery	Daniel Boone	5
Bailey	Miss Hickory	5
Hurwitz	Class Clown	5
Graeber	Fudge	5
Howard	Edith Herself	5
Wallace	A Dog Called Kitty	5

Appendix B

RESULTS OF MIDDLE SCHOOL/HIGH SCHOOL READING LITERATURE SURVEY

Conducted by Curriculum Design Task Force

WHO RESPONDED?

Middle School:	6 teachers	0 principals
High School:	14 teachers	1 principal
Middle School/High School	5 teachers	
No grade level given:	1 teacher	
TOTALS:	26 teachers	1 principal

What **MATERIALS** are currently in use?

MIDDLE SCHOOL TITLES:

1 Beginnings in Literature (Scott Foresman)
3 Catch the Wind (Macmillan)
0 Golden Voyages (Harcourt)
0 Copper Sky (Economy)
1 Discoveries in Literature (Scott Foresman)
4 Adventures for Readers, Book One (Harcourt Brace Jovanovich
2 Roots and Wings (Macmillan)
0 Taking Flight (Harcourt)
0 Exploration in Literature (Scott Foresman)
3 McDougal Littell Literature (McDougal)
3 Adventures for Readers, Book Two (Harcourt)
0 Dreams and Decisions (Macmillan)
0 Widening Pathways, Level 14 (Harcourt)
1 Harvest Moon (Economy)

HIGH SCHOOL TITLES:

3 McDougal,Littell Literature:Orange (McDougal)
3 Patterns in Literature (Sctt Foresman)
1 Insights (Webster/McGraw-Hill)
3 McDougal, Littell Literature:Blue (McDougal)
1 Traditions in Literature (Scott Foresman)
3 Encounters (Webster/McGraw-Hill)
3 McDougal, Littell Literature:Yellow (McDougal)
2 United States in Literature, Three Long Stories (Scott)
2 United States in Literature, Red Badge of Courage (Scott)
1 American Literature, Chronological (Webster/McGraw-Hill)
3 McDougal, Littell Literature:Purple (McDougal)
3 England in Literature, Hamlet (Scott Foresman)
3 England in Literature (Scott Foresman)
3 English Literature (Webster/McGraw-Hill)
0 Literature: Structure, Sound and Sense (Harcourt)
1 Thinking and Writing about Literature (Prentice Hall)
0 Eight Great Tragedies (Econoclad)
1 A Farewell to Arms (Perma Bound)
0 Cry the Beloved Country (Perma Bound)
0 Pride and Prejudice (Perma Bound)
0 Reflections (Scott Foresman)
0 Travels (Scott Foresman)

0 Album USA (Scott Foresman)
1 Landmarks (Scott Foresman)
1 Reading Literature, Orange (McDougal)
2 Reading Literature, Blue (McDougal)
1 Reading Literature, Yellow (McDougal)
1 Reading Literature, Purple (McDougal)
0 British and Western Literature (Webster/McGraw-Hill)
3 Aiming High (Amsco)
3 High Marks (Amsco)
2 On Space (Amsco)
3 The Reader as Detective 1 (Amsco)
3 The Reader as Detective 2 (Amsco)
2 Tex (Perma Bound)
2 Gentle Hands (Perma Bound)
3 Reading for Today, Books 1-5 (Steck-Vaughn)

PLEASE NOTE: The above list is a compliation of recommended readings and suggested grades from respondents.

A few respondents attached lengthy reading lists. Those books are not included in the above list.

Many respondents stated they could supply a lengthy reading list if given time to do so.

What **RECOMMENDED READINGS** were listed?

Most respondents indicated that their recommended list would be the same as the required reading list.

One teacher listed these books as recommended reading.

Crwell	1984	
Haley	Roots	other contemporary works (none listed)

What **RESOURCES (SUPPORT MATERIALS)** were requested?

* set of world/regional maps

* current encyclopedias

* dictionaries

* thesaurus

* Who's Who in Literature

* a good daily newspaper

* classroom sets of the selected works for the school library

* videos

* lesson plan ideas

* teaching aids with activities for each work

* VCR equipment and films

* records or tapes

* study guides

* vocabulary

* class sets of books

* Thinking and Writing About Literature, Prentice-Hall

* Handbook to Literature, Odyssey Press

* A Definition of Tragedy, Oscar Mandel

* Poetics, Aristotle, translated Lane Cooper

* Vocabulary workbooks

* current computer software to help teach reading to reluctant readers

What **STAFF DEVELOPMENT** programs were requested?

* questioning techniques

* analyzing main ideas

* relevance of work to student and future

* sets of teaching models

* motivating the non-reader

* how to target the program for unique student needs

* resources/methods used by others

* motivational techniques

* cooperative teaching techniques

* graduate courses in literature

* how to teach specific works with emphasis on complexity and the meaning

* how to use creative writing in connection with a text

* essay and discussion questioning

* holistic grading

* unit approaches in poetry and plays

* time management

* student motivation

* how to include non-reader

- successful teaching techniques, what should be covered (especially since everyone is not familiar with each work)
- State Learner Outcomes
- Essential Skills
- information about Oklahoma Graduation Test
- organized sharing sessions which group teachers by grade, subject
- methods from teachers that work
- motivation
- real life situations for students
- new approaches to old literature
- sets of questions to ponder
- ways to teach across curriculum
- how literature is relevant to today's world
- modern classics (last 50 years)

What **KEY ISSUES** relating to Reading/Literature Curriculum should be addressed?

- Materials for classes. We now have to come up with our own.
- Sets of books of different classics so that the entire room would have their own book.
- Some freedom in choosing the above sets.
- A district-wide list of different sets of books so they could be shared.
- Time, there is not enough time or A/V materials available. The teacher must get and pay for most videos.
- New and better literature sources
- CVET English I and II need some form of literature. We are using SCOPE magazine and NEWS FOR YOU at this time.
- Essential Skills - a program specifically developed for the skills.

- Titles of books that each grade level is expected to read.
- Literature should be addressed at all grade levels in order to give students a more comprehensive education.
- Exercises to aid my teaching of Reading/Literature
- How to better present and teach reading skills: speed, comprehension, skimming, inference, etc.
- Set a firm curriculum, check on teachers to see that it is covered. Those who do not cover curriculum should be reprimanded.
- Coordinate honors programs at all levels
- How to incorporate reading with the writing program
- Access to a plethora of texts and supplemental materials - enough copies for entire class
- It is extremely important that all students be able to read - that means they can read whole sentences, even paragraphs and have them mean something. All my students read one word at a time, but some are unable to comprehend sentences or paragraphs.
- Start teaching real literature at the 6th grade level.
- Get away from objective tests on literature
- Make it clear that high school Enlgish classes are literature and writing clases, not grammar, vocabulary and spelling classes.
- Set some minimum requirements - things that should be covered - but with some choices for the teacher to make. For instance, two novels and two plays should be taught each year of high school (chosen from a pre-determined list for each grade level) Units on short stories, poetry, essays, biographies should be taught each year. American literature and English literature should cover all major authors in all major periods.
- Building vocabulary and spelling skills
- Paragraph writing skills
- It appears that many Language Arts teachers are stronger in either literature or grammar and composition. Maybe some consideration could be given to not having one teacher instruct in both areas. It appears that one area may suffer.
- across the curriculum materials on grade level

- certain literary works set the patterns of genre later reflected in television, entertainment, etc.

- To foster life-long love of learning, reading should focus on student interest and reading of things people really need after they quit having assignments (newspaper, magazines, self-help books, novels) most everything except supermarket tabloids, I do have some standards!

- Students who can not read on grade level, yet they are not in special programs.

- motivating teenagers to read

Miscellaneous Comments Made by Respondents:

- When asked to include teaching models if desired: get serious-who has time for this?

- You are not approaching the problem. You are working on an "ideal idea" and do not realize the problems. The average teacher cannot do a portfolio - Literature/Writing should be a separate class from Grammar/Basic.

- Recommended Readings: THE BIBLE, for kindness and do unto others, ROBERT'S RULES OF ORDER, and even homework.

- This survey was too timely. You all need to think about the real world and class load and low level students.

- I like the writing book.

- I have to teach grammar also, so I can't cover all the literature I would like to. The classics in this building are read in Great Books and English Literature classes.

- Being new to the district, I am open to suggestions on ways to improve my teaching in the areas of Reading/Literature.

- I did not receive this survey until 12:15 p.m., March 9, 1990.

- About teaching models: Do you mean lesson plans, unit plans, or course outlines? Regardless, I certainly do not have time in 3 days to prepare these to send to you.

- Rather than requiring all students to read the same work (except for those titles I listed) I instead give my students a reading list and ask that they read and report on two books from the list each nine week period for an "A" and one every nine week period for a "B"
- I have desperate need for consummable vocabulary workbooks at the junior and senior levels. I use vocabulary for the college

bound student.

- I recommend listing several works from each genre in each period and allowing teachers to select from the list. They will more enthusiastically teach those works they enjoy most. Some consideration should be given to starting with more modern literature and working back toward earlier works.

- We need some powerful person to force reading across the curriculum.

- About teaching models: If you really want a serious reply, you should inquire in August with deadlines due each 9 weeks.

- Biographies and autobiographies should be of the students' own choosing.

Improving
Thinking and Learning
Through Writing

TEACHER FEEDBACK

Please respond as completely as possible to the following questions. Attach any additional responses, examples, or comments. The Writing Team sincerely desires and appreciates your feedback.

1. How many writing activities did you use? _____

2. What section of the packet was most helpful?

3. What section of the packet needs revision/clarification?

4. What additional activities have you found to be successful? (Please attach.)

5. What would you add to the packet to make it more effective?

6. On a scale of 1 to 5, evaluate the packet's effectiveness in encouraging imaginative writing.

   ineffective 1 2 3 4 5 effective

7. If use of this packet was not required, would you still use this material?

   Yes No

8. Additional comments:

TEACHER COMMENTS

* It would be interesting to know the cost of the packets. These activities would have been more effective if we had rotated through the core subjects with writing activities which were more curriculum oriented. There is too little time in SAP to do a good job. Students don't take activities seriously unless they are given a grade. They do not care, I have found, about Satisfactory or Unsatisfactory on these report cards. Most of my students, with the exception of those who can write and are good students anyway, put down anything just to say they are done.

I think writing in content areas, maybe rotating a two week slot each year in each of the four core subject areas, would be much more beneficial.

* My advisory will continue to write till the end of school. I want to do it year around.

* Would work on my area of instruction.

* This will be used each year in my language arts classes.

* If all students' worksheets are already run off, it would really help the teachers because this assignment (writing) does take planning to be effective.

* There is not enough time to work with this.

* Advisory time is not long enough for these activities.

* I need help in motivating students to want to write.

* Need more time to complete and share assignments.

* Time was too short to complete the lessons. It had to be carried over into another day to complete the lesson.

* I'd do it again.

* If this is not collected (the packet), I plan to continue to use it during advisory.

* My students really enjoyed the poems- "I" and "Biopoem."

* We were not given enough time to be effective.

* It's OK although some students without grading will write messy.

* After the students became accustomed to what was expected, their creativity began increasing dramatically.

*   I would use materials pertaining to my subject area.

*   I think the writings were very helpful to some of our students. But there were some who didn't try and could care less. But I for one will use the writings in my Advisory at least once a week.

*   Writing without feedback of some sort is not too effective. I don't mean just grades but helping students see and correct their errors. For the non-language arts teacher this may not be possible, and for the language arts teacher it becomes another class to be graded.

*   I appreciate any interesting materials for 7th grade students. I am a Special Ed teacher and my materials are primarily lower level materials. Thank you for your efforts in elevating the quality of Education in our schools.

*   This is good for us because we can learn how to read more.

*   My SAP class did very well with all 19 lessons. I felt it was an excellent enrichment plan.

*   Doing the activity during SAP doesn't allow enough time. By the time roll was taken and morning announcements were made, we usually had only 10 minutes or so to use on the activity.

*   I corrected my students' papers each day and had them rewrite. I feel like all teachers should have done this or it's all a waste of time.

*   Not enough time to complete assignments.

*   I don't think any writing project is valuable unless it is evaluated. My class did not complete all of the activities because I corrected the writing and they were required to recopy. Amount of time for writing was not long enough for them to complete an activity.

*   We were required to do the writing activities, yet we still had announcements during SAP which took time away from writing. Our administrator did not monitor building during the writing activity. Some SAP's did not participate.

If the whole school had been working we could have used certain days to read on the intercom some of the best work. We could have posted the best on bulletin boards around the school--contest for the best work.

*   Not near enough time for students to write nor was there any time for me to give any feedback.

*   Too much paper used. We are having a shortage at Moon. Principal was not very effective while managing program.

* I was hindered using this program being given only 20 minutes, and then out of that time announcements were on everyday. I feel you should have 30 minutes uninterrupted time. Also I had trouble finding any time for feedback to the students I would have preferred to start the program earlier. Use it once a week. I believe doing it that way I could manage to talk with each student during the week before doing another assignment.

* There was not enough time to do this activirty during SAP. It needs to be done possibly in Language Arts class.

* A full 9 week writing program could be developed using this packet. Great job!!!

* If it were a bit more organized, taught as in a class-type lesson, it would be a lot more effective. As it is there's limited instruction and not much student interest or initiative.

* I think most students enjoyed their writing skills.

* Rushed. Not enough time to guide students, brainstorm, discuss problem areas, especially puncuations and even go over returned writings.

Creativity was the best part of the writings. Yet many were impossible to read, run on sentences, incomplete sentences, misspelled words, and general overall poor writing, to go along with punctuation (entire stories with no capitals, periods,etc.). Students have also been conditioned to not take school serious especially advisories and even supported attitudes by parents. Many do the writings as games and if they're not fun, then they bitch or complain, some even remark they don't even care and their parents don't care either. The theory behind the writings is great, yet society has to become serious about education and parents have to initiate a much greater supportive role as to why students need to learn within the home.

* More preparations for teachers to know what to tell the kids.

* Students became tired (bored) after about six prompts and had to be pushed to do others.

* Correcting these writing activities was too time consuming.

* At some time when there was more time to evaluate and to correct punctuation.

* Not enough time during SAP after the announcements there may be only 5-10 minutes left.

* Thank you for your help.

* My 6th grade class looked forward to writing (not 3 days a week).

* I plan to use this in my language arts classes.

* I felt it was a useful packet with lots of creative ideas. I even liked using it in advisory. It kept them occupied.

* Should be done in English classes where there is more time,explanation and depth. Should be done during section for Creative Writing and incorporated in other subjects as needed.

* A very worthwhile program.

* Class enjoyed the activity.

* If I taught a language arts class.

* Not language arts techer.

* If I understood Language Arts could have done better.

* I think all teachers who worked on this are to be highly commended for their excellent and hard work. Also I applaud Dr. Huber for utilizing teachers in such a project.

I read my students' comments. Interesting Note: I thought it was interesting that the most able writer, despite my talk before the writing project began, refused to write and interpreted it as a "Keep them quiet" activity.

* The 15-20 minutes we are left in advisory is insufficient to accomplish the desired end.

* It would be better if this were done in Language Arts classes on a continuing basis. If done in advisory; class period should be extended 5-10 minutes.

* I liked the basic idea very much, but I had to adapt lots for my lower functioning visually impaired students.

* I think this kind of practice is great- I would like to see it done often.

* Get rid of advisory period.

* I am not accustomed to teaching or grading writing assignments and am not qualified to do so.

* I think this was an excellent idea. I would prefer to use the writing activities less often and start much earlier in the year. One activity a week would be better.

* 10 minutes after announcements and business is taken care of is not enough time to motivate students and give them time to write.

* The packet wasn't designed for the Special Ed student (EH). It was necessary to do a great deal of "Language Experience" exercises to complete the writing activities with modifications.

* This scheme either has lost its particular meaning or the particular school I am in has poor students from culturally deprived neighborhoods, that have really not benefited from the scheme due to lack of skill or poor academic/social/economic backgrounds.

STUDENT FEEDBACK

Directions: We need your help to evaluate the writing packet you have been using in SAP. Please answer each of the following questions. You may use the back of this paper for additional comments, or attach a separate sheet of paper. The Writing Team appreciates your responses.

1. Your name ________________________________ Grade ____

2. Did you participate in the writing activities?

Yes No

3. Do you think the activities have helped your writing?

Yes No

4. What writing activities did you like best? Describe them or list them by name.

____

____

____

____

____

____

5. What writing activities did you like least? Describe them or list them by name.

____

____

____

____

____

6. Can you think of any writing activities you would like to add to those you have done?

Student Feedback

#4 What writing activities did you like best?

Ad	3
Alien	4
All	17
Bare Bones	5
Biopoem	1
Bug/Garden	6
Cartoon	4
Cemetery	8
Computer	18
Dear Gabby	13
Describe It	2
Favorite	2
Feelings	3
Freewriting	2
Future	2
If I Were	9
Indian Shields	5
No Comment	8
None	8
Other	47
Pictures	2
Poetry	2
Runaway	2
Sports	2
Shopping	2
Strawberry Jam	2

Time Traveler 2

#5 What writing activities did you like least?

All	16
Bare Bones	4
Bug Garden	4
Cemetery	3
Computers	15
Describe It	2
Door	2
Feelings	2
Indian Shields	3
Man/Buckets	5
No Comment	8
None	13
Other	39
Paragraph	2
Poetry Memorization	2
Prompts	6
Runaway	2
Self Description	3
Shakespeare Quotes	2
Short Story	2
Story Starters	2
Wheel Barrel	2

Did you participate in the writing activities?/Do you think the writing activities have helped your writing?

Yes/Yes	135	No/Yes	3
Yes/No	87	Yes/X	1
No/No	19	TOTAL	245

STUDENT COMMENTS

What writing activities did you like best? Describe them or list them by name.

* I like doing the Dear Gabby assignment. I would enjoy doing that one again.

* I liked the one's that started with a sentence and you had to finish it with a story about it or something. Like: My most favorite person I know.....or It hurt's my feelings when......

* When we wrote about unicorns. When we described things. Make one little sentence into a story . When we turn a boring story into an exciting story.

* When we had to do our feelings. It let me show my feelings. I am glad that Ms. Cole gave me that paper.

What writing activities did you like least? Describe them or list them by name?

* I did not like the one that said, "Describe what this man's life is like." I do not enjoy writing about these things. They depress me.

* When the stories was boring you would be ready to go to sleep. When the stories didn't make any sence. When you just sitting there half sleep in the first place.

* The writing activities that want me to write personal feelings. Mainly I'm scared to write personal feelings on paper. When I try to write my mind goes blank!

Can you think of any writing activities you would like to add to those you have done?

* Have 3 friends walking in a forest and they fall in or enter into a secret or magical tunnel.

* Have some things pertaining to school

* Write about scary things.

* The greatest moments you have had so far in your life.

* Make them more colorful.

* Write about your feelings

* Favorite kind of music

* What I like to do in my spare time.

APPENDIX C

Cross-cultural and Interdisciplinary Recommended Readings K-12

RATIONALE

Guidelines for the middle school reading/literature curriculum were prepared with an emphasis on reading and writing across the disciplines. The task force recommends that this holistic approach to learning be continued at the secondary level through a thematic structure of the reading/literature program of studies for grades 9-12. Students in grade nine would focus on "Genre: Prose, Poetry and Drama" with teachers determining the works appropriate for their respective classes. Students in grade ten would focus on "American Literature: One Country, Many Voices" with a core of required readings supplemented by student and teacher choice from recommended readings. Students in grade eleven would focus on "British and Western European Literature: The Classics" with a recommended reading list that encourages exploration of the great ideas from other cultural perspectives as well. Finally, students in grade twelve would focus on "World Literature: Global Perspectives" with a focus on summative understanding of themes enhanced through global perspectives.

The reading lists are structured with this transition in mind. It is also intended that the reading lists should be revised yearly to accommodate focus on contemporary scholarship and to maintain coherence in the program.

Separate guidelines have been provided for advanced and expanded middle school courses and honors I (grade 9) and II (grade 10) courses. In addition, the task force recommends that "Great Books Honors" and "American Literature Honors" courses be developed and included in the course offerings.

Cross-cultural and Interdisciplinary
Recommended Readings
K-12

The following titles represent recommendations from the following sources: Oklahoma State Department of Education "Recent Books for Elementary Schools," Horn Book, School Library Journal, Bulletin of the Center for Children's Books, Booklist, School Library Journal's "Best of the Best, 1966-78," Choosing Books for Kids, A Parent's Guide to Children's Reading, The Read-Aloud Handbook, works cited by the Center for the Learning & Teaching of Literature "Study of Book-Length Works Taught in High School English Courses" books listed on ALA Notable, Children's Choices, and honored as Caldecott, Newberry, and Sequoyah Award titles, as well as titles recommendation by teachers in this district.

"Required" readings represent prose, poetry, and drama selections and may be read as a class or independently. "Recommended" readings are listed by grade as a suggestion to students of age-appropriate or theme appropriate titles. Once a title appears on the list, it may be selected, as appropriate, based on teacher and/or student choice.

Pre-Kindergarten, Kindergarten, Transitional First and First Grade Recommended Reading List

Title	Author
ABC Bunny	Gag, W.
Airport	Barton, B.
Alfie's Feet	Hughes, S.
Amiftka	Clifton, L.
An Apple Pie	Greenaway, K.
Bedtime for Frances	Hoban, R.
Blackberry Ink	Merriam, E.
Blueberries for Sal	McCloskey, R.
Brian Wildsmith's ABC	Wildsmith, B.
Brian Wildsmith's 1, 2, 3's	Wildsmith, B.
Brown Bear, Brown Bear, What Do You See?	Martin, Jr., B.
A Chair for My Mother	Williams, V.
A Chick Hatches	Cole and Wexler
Clifford the Big Red Dog	Bridwell, N.
Come to the Doctor, Harry	Chalmers, M.
Corduroy	Freeman, D.
Curious George	Rey, H.A.
Deep in the Forest	Turkle, B.
Each Peach, Pear, Plum	Ahlberg, J. and A.
An Evening at Alfie's	Hughes, S.
Father Fox's Pennyrhymes	Watson, C.
Faye and Dolores	Samuels, B.
Frederick	Lionni, L.
Freight Train	Crews, D.

The Gingerbread Man	Galdone, P.
Goodnight Moon	Brown, M.
Grasshopper on the Road	Lobel, Ar.
Guinea Pigs Don't Read Books	Bare, C.
Half Moon and One Whole Star	Dragonwagon, C.
Harry the Dirty Dog	Zion, G.
Hosie's Alphabet	Baskin, L.
A House is a House for Me	Hoberman, M.
How Do I Put It On?	Watanabe, S.
I Dance in My Read Pajamas	Hurd, E.
I Look at Me	Evans, M.
Inch By Inch	Lionni, L.
Is It Red? Is It Yellow? Is It Blue?	Hoban, T.
It Could Always Be Worse	Zemach, M.
Jamberry	Degen, B.
Just Like Daddy	Asch, F.
The Keeping Quilt	Polacco, P.
The Little House	Burton, V.
Little Toot	Granatky, H.
Madeline	Bemelmans, L.
Make Way for Ducklings	McCloskey, R.
May I Bring A Friend?	De Regniers, B.
Mike Mulligan and His Steam Shovel	Burton, V.
Millions of Cats	Gag, W.
Milton the Early Riser	Kraus, R.
Miss Rumphius	Cooney, B.
Moonlight	Ormerod, J.
The Mother Goose Treasury	Briggs, R.
Mr. Grumpy's Outing	Burningham, J.
My Grandmother's Cookie Jar	Miller, M.
My Kitchen	Rockwell, H.
The Napping House	Wood, A.
Nobody Asked Me if I wanted a Baby Sister	Alexander, M.
Noisy Nora	Wells, R.
The Old Woman and Her Pig and Ten Other Tales	Rockewell, A.
One Fine Day	Hogrogian, N.
On Market Street	Lobel, A.
Over, Under and Through	Hoban, T.
Painted Pony Runs Away	McGaw
Pancake Pig	Nordquist, S.
The Pearl	Heine, H.
Peter's Chair	Keats, J.
The Philharmonic Gets Dressed	Duskin, K.
The Quarreling Book	Zolotow, C.
Rain	Spier, P.
The Real Mother Goose	Wright, B. F. (ill.)
Ring-a-Ring o'Roses	Briggs, R.
Rosie's Walk	Hutchins, P.
Round and Round and Round	Hoban, T.
The Runaway Bunny	Wise, M.
The Shopping Basket	Burningham, J.

Singing Bee! A Collection of Favorite Children's Songs	Hart, J.
Something Special For Me	Williams, V.
The Snown Day	Keats, J.
The Story of Babar, the Little Elephant	De Brunhoff, J.
The Stupids Step Out	Allard, H.
The Summer Night	Zolotow, C.
Take Another Look	Hoban, T.
The Tale of Peter Rabbit	Potter, B.
Tatterhood and Other Tales	Phelps, Ed.
Ten, Nine, Eight	Band, M.
The Terrible Thing That Happened at Our House	Blaine, M.
The Three Little Pigs	Galdone, P.
The Tiger Who Wore White Gloves	Brooks, G.
Tomie de Paola's Mother Goose	de Paola, T.
Truck	Crews, D.
The Very Busy Spider	Carle, E.
The Very Hungry Caterpillar	Carle, E.
What a Good Lunch!	Watanabe, S.
Where's Spot?	Hill, E.
Whistle for Willie	Keats, J.
William's Doll	Zolotow, C.

Second Grade Recommended Reading List

Title	Author
Aesop's Fables	Hague, M.
Alexander and the Terrible, Horrible, No Good, Very Bad Day	Viorst, J.
Annie and the Old One	Miles, M.
Arnold of the Ducks	Gerstein, M.
The Bear and the Fly	Winter, P.
Bear's Tootache	McPhail, D.
Benji	Lexau, J.
Bennett Cerf's Book of Animal Riddles	Cerf, B.
The Biggest Bear	Ward, L.
Blackberries in the Dark	Jukes, M.
Cat Goes Fiddle-i-Fee	Galdone, P.
Cat in the Hat	Seuss, Dr.
Charlotte's Web	White, E. B.
Cloudy with a Chance of Meatballs	Barrett, J.
Cinderella	Brown, M.
Come Away from the Water, Shirley	Burningham, J.
Crow Boy	Yashima, T.
Curious George	Rey, H. A.
The Day Jimmy's Boa Ate the Wash	Noble, T.
Days With Frog and Toad	Lobel, Arnold
Deborah Sampson Goes to War	Stevens, B.
Doctor DeSoto	Steig, W.
The Fairy Tale Treasury	Haviland, V.
Father Fox's Pennyrhymes	Watson, C.
Frog and Toad All Year	Lobel, A.
Frog and Toad Are Friends	Lobel.A.
Garth Pig and the Ice Cream Lady	Rayner, M.
George and Martha	Marshall, J.
George and Martha One Fine Day	Marshall, J.
Grasshopper on the Road	Lobel, A.
Green Eggs and Ham	Seuss, Dr.
Gregory Griggs	Lobel, A.
Gregory, the Terrible Eater	Sharmat, M.
The Grey Lady and the Strawberry Snatcher	Bang, M.
Hailstones and Halibut Bones	O'Neill, M.
Hansel and Gretel	Lesser, Rika
Happy Winter	Gundersheimer, K.
Harry, the Dirty Dog	Zion, G.
Her Majesty, Aunt Essie	Schwartz, A.
Honey, I Love	Greenfield, E.
A House Is A House for Me	Hoberman, M.
Ira Sleeps Over	Waber, B.
Keep the Lights Burning, Abbie	Roop. P. & C.
Lentil	McCloskey, R.
Like Jake and Me	Jukes, M.
Little Bear	Minarik, E.
Little Owl Indian	Beatty, H. B.

Little Tim and the Brave Sea Captain	Ardizzone, E.
Lyle Finds His Mother	Waber, B.
Max	Isadora, R.
Millions of Cats	Gag, Wanda
Miss Nelson Is Missing	Allard, H.
The Most Amazing Hide-and-Seek Alphabet Book	Crowther, R.
Mr. Popper's Penguins	Atwater, R. and F.
Mrs. Peloski's Snake	Oppenheim, J.
My Grandson, Lew	Zolotow, C.
The Mysterious Tadpole	Kellogg, S.
Nate The Great and the Phony Clue	Sharmat, M.
Noah's Ark	Spier, P.
Nobody Listens to Andrew	Guilfoile, E.
Now One Foot, Now the Other	dePaola, T.
Old Mother Witch	Carrick, C.
Paddy Pork's Holiday	Goodall, J.
Pancake Pie	Nordquist, S.
The Patchwork Quilt	Flournoy, V.
Peter's Chair	Keats, E. J.
The Philharmonic Gets Dressed	Duskin, K.
The Polar Express	Allsburg, C.
Ramona the Pest	Cleary, B.
The Relatives Came	Rylant, C.
Rotten Ralph	Gantos, J.
Round Trip	Jonas, A.
Sam, Bangs, and Moonshine	Ness, E.
She Come Bringing Me That Little Baby Girl	Greenfield, E.
Sleep Out	Carrick, C. and D
The Snowman	Briggs, R.
Stevie	Steptoe, J.
The Stories Julian Tells	Cameron, A.
The Story of Ferdinand	Leaf, M.
Sylvester and the Magic Pebble	Steig, W.
Tatterhood and Other Tales	Phelps, Ed.
Tell Me a Mitzi	Segal, L.
The Terrible Thing That Happened at Our House	Blaine, M.
The Terrible Halloween Night	Stevenson, J.
The Tenth Good Thing About Barney	Viorst, J.
Thy Friend, Obadiah	Turkle, B.
Tikki, Tikki Tembo	Mosel, A.
Up and Up	Hughes, S.
The Very Hungry Caterpillar	Carle, E.
We're In Big Trouble, Blackboard Bear	Alexander, M.
Where The Wild Things Are	Sendak, M.
Whiskers and Rhymes	Lobel, A.

Third Grade Recommended Reading List

Title	Author
The Accident	Carrick, C.
Aesop's Fables	Rackham, A. (ill.)
Aldo Applesauce	Hurwitz, J.
And Then What Happened, Paul Revere?	Fritz, J.
Anno's Counting House	Anno, M.
Berenstein Bears Go To School	Berenstein, S.
The Bicycle Man	Say, A.
The Biggest Bear	Ward, L.
Blueberries for Sal	McCloskey, R.
The Boston Coffee Party	Rappaport, D.
Bunnicula	Howe, D. and J.
Caddie Woodlawn	Brink, C.
The Carp in the Bathtub	Cohen, B.
Charlotte's Web	White, E. B.
A Cricket in Times Square	Selden, G.
The Devil's Storybook	Babbitt, N.
Drummer Hoff	Emberley, B.
The 18th Emergency	Byars, B.
Elizabeth Cady Stanton	Gleiter & Thompson
A Frog's Body	Cole, J.
The Garden of Abdul Gasazi	Allsburg, C.
The Girl Who Loved Wild Horses	Goble, P.
The Goat in the Rug	Blood & Link
Hawk, I'm Your Brother	Baylor, B.
The Hospital Book	Howe, J.
How I Hunted the Little Fellows	Zhitkov, B.
How the Forest Grew	Jaspersohn, W.
How to Eat Fried Worms	Rockwell, T.
How You Were Born	Cole, J.
The Hundred Dressed	Estes, E.
Make Way for Ducklings	McCloskey, R.
Morning Arrow	Dodge, N.C.
Mr. Popper's Penguins	Atwater, R. and F.
Nobody Sked Me If I Wanted a Baby Sister	Alexander, M.
Owl in the Cedar Tree	Momaday, N.S.
Ox-Cart Man	Hall, D.
Petunia	Duvoisin, R.
Philip Hall Likes Me, I Reckon Maybe	Greene, B.
Pippi Longstocking	Lindgren, A.
Poem Stew	Cole, W.
The Quarreling Book	Zolotow, C.
Ramona and Her Father	Cleary, B.
Ramona and Her Mother	Cleary, B.
Ramona Quimby, Age 8	Cleary, B.
The Red Thief	Steoig, W.
Sacagawea	Gleiter & Thompson
Saint George and the Dragon	Hodges, M.
Shadow	Cendrars, B.

The Shrinking of Treehorn	Heide, F.
A Taste of Blackberries	Smith, D.
The Tale of Peter Rabbit	Potter, B.
A Very Young Circus Flyer	Krementz, J.
A Very Young Rider	Krementz, J.
Where the Sidewalk Ends	Silverstein, S.
Where the Wild Things Are	Sendak, M.
Why Mosquitoes Buzz in People's Ears: A West African Tale	Aardema, V.
William's Doll	Zolotow, C.
The Wreck of The Zephyr	Allsburg, C.
Yeh-Shen: A Cinderella Story from China	Louie, A.

Fourth Grade Recommended Reading List

Title	Author
Alexander and the Terrible, Horrible, No Good, Very Bad Day	Viorst, J.
Andy and the Lion	Daugherty, J.
Annie and the Old One	Miles, M.
Arrow to the Sun	McDermott, G.
The Best of Grimm's Fairy Tales	Grimm Brothers
The Boy WHo Wouldn't Talk	Bouchard, L. K.
A Child's Garden of Verses	Stevenson, R. L.
Coyote Tales	Jones, H.
Doctor Coyote	Bierhorst, J.
Dominic	Steig, W.
The Drinking Gourd	Monjo, F. N.
Duffy and the Devil	Zemach, H. & M.
Encyclopedia Brown Saves the Day	Sobol, D.
Escape to Freedom	Davis, O.
Evan's Corner	Hill, E. S.
Fiesta! Cinco de Mayo	Behrens, J.
Freckle Juice	Blume, J.
Harriet the Spy	Fitzhugh, L.
The Hundred Penny Box	Mathis, S. B.
If I Were in Charge of the World and Other Worries	Viorst, J.
In the Year of the Boar and Jackie Robinson	Lord, B.
Jane Addams	Gleiter & Thompson
A Jar of Dreams	Uchida, Y.
Jennifer, Hecate, Macbeth, William McKinley and Me, Elizabeth	Konigsburg, E. L.
Jumanji	Allsburg, C.
Khmers, Tigers, and Talismans	Coburn, J. R.
Left-Handed Shortstop	Giff, P.
Liang and the Magic Paintbrush	Demi
Lizard Music	Pinkwater, D.
Lon Po Po: A Red-Riding Hood Story from China	Young, E. (trans.)
Mufaro's Beautiful Daughters: An African Tale	Steptoe, J.
My Parents Think I'm Sleeping	Prelutsky, J.
On City Streets: An Anthology of Poetry	Larrick, N. (ed.)
175 Science Experiments to Amuse and Amaze Your Friends	Walpole, B.
The Ostrich Chase	Howard, M.
Ramona the Pest	Cleary, B.
The Runaway Slave: The Story of Harriet Tubman	McGovern, A.
Sarah, Plain and Tall	MacLachlan, P.
Shoe Shine Girl	Bulla, C.
Snow Treasure	McSwigan, M.

Stone Fox	Gardiner, J.
Stone Soup	Brown, M.
Tales of Mogho, African Stories from Upper Volta	Guirma, F.
A Story, A Story	Haley, G.
Sybil Rides for Independence	Brown, D.
The Ugly Duckling	Anderson, H. C.
Winnie-the-Pooh	Milne, A. A.
Winter Telling Stories	Marriott, A.

Fifth Grade Recommended Reading List

Title	Author
Abel's Island	Steig, W.
And Then What Happened, Paul Revere?	Fritz, J.
Alice Yazzie's Year	Maher, R.
Amy's Eyes	Kennedy, R.
Arthur, For The First Time	MacLachlan, P.
Beat the Turtle Drum	Greene, C.
Ben and Me	Lawson, R.
Beyond the East WInd	Duong, V. Q.
The Black Stallion	Farley, W.
Brighty of the Grand Canyon	Henry, M.
The Cabin Faced West	Fritz, J.
Caddie Woodlawn	Brink, C.
The City Kid's Field Guide	Herberman, E.
Cracker Jackson	Byars, B.
The Day They Stole the Letter J	Mahiri, J.
Dear Mr. Henshaw	Cleary, B.
Encyclopedia Brown, Boy Detective	Sobol, D. J.
The Fledgling	Langton, J.
The Friendly Wolf	Goble & Goble
From the Mixed-Up Flies of Mrs. Basil	Frankweiler, E.
George Washington Carver	Adair, G.
Gentle Ben	Morey, W.
The Girl Who Cried Flowers, and Other Tales	Yolen, J.
Grace Hopper: Navy Admiral and Computer Pioneer	Billings, C.W.
The Great Gilly Hopkins	Paterson, K.
Halstones and Halibut Bones	O'Neill, M.
The House of Dies Drear	Hamilton, V.
The Indian in the Cupboard	Banks, L.
J. T.	Wagner, J.
Johnny Tremain	Forbes, E.
Julie of the Wolves	George, J.
King of the Wind	Henry, M.
A Light in the Attic	Silverstein, S.
The Little House in the Big Woods	Wilder, L.
Mrs. Frisby and the Rats of NIMH	O'Brien, R.
Nightmares: Poems to Trouble Your Sleep	Prelutsky, J.
The People in Pineapple Place	Lindbergh, A.
Rabbit Hill	Lawson, R.
Ramona the Brave	Cleary, B.
Reflections on a Gift of Watermelon Pickle	Dunning, S.
Sounder	Armstrong, W.
The Summer of the Swans	Byars, B.
Tales of a Fourth Grade Nothing	Blume, J.
Thank You, Jackie Robinson	Cohren, B.
Tuck Everlasting	Babbitt, N.
Voyagers from Space: Meteors and Meteorites	Lauber, P.
Where the Sidewalk Ends	Silverstein, S.

The Whipping Boy	Fleischman, S.
The Wind in the Willows	Grahame, K.
The Winged Watchman	Van Stockum, H.
The Wish Giver	Brittain, B.

Sixth Grade Reading List

Title	Author
Required	
Anastasia Krupnik (prose)	Lowry, L.
Bridge to Terabithia (prose)	Paterson, K.
Island of the Blue Dolphins (prose)	O'Dell, S.
(poetry)	Carroll, L.
The Mazarin Stone (drama)	Hardwick, M. & M.
Roll of Thunder, Hear My Cry (prose)	Taylor, M.
The Sign of the Beaver (prose)	Speare, E.
(poetry)	Nash, O.
Recommended	
Abel's Island	Steig, W.
Anastasia Krupnik*	Lowry, L.
Are You There, God? It's Me, Margaret.	Blume, J.
Arthur, For The Very First Time	MacLachlan, P.
Barbara Jordan: The Great Lady From Texas	Roberts, N.
Beat the Turtle Drum	Greene, C.
A Billion for Boris	Rodgers, M.
The Blue Sword	McKinley, R.
Bridge to Terabithia*	Paterson, K.
Burnish Me Bright	Cunningham, J.
Caddie Woodlawn	Brink, C.
Charlotte's Web	White, E. B.
Come Sing, Jimmy Jo	Paterson, K.
Commodore Perry in the Land of the Shogun	Blumberg, R.
Conrad's War	Davies, A.
Cracker Jackson	Byars, B.
Dear Mr. Henshaw	Cleary, B.
Dicey's Song	Voight, C.
Dragonwings	Yep, L.
The Egypt Game	Snyder, Z.
Family Secrets: Five Very Important Stories	Shreve, S.
The Fledgling	Langton, J.
Freaky Friday	Rodgers, M.
The Friendly Wolf	Goble & Goble
From The Mixed-Up Files of Mrs. Basil E. Frankweiler	Konigsburg, E. L.
Gentle Ben	Morey, W.
The Great Gilly Hopkins	Paterson, K.
Hailstones and Halibut Bones	O'Neill, M.
The Hero and the Crown	McKinley, R.
Hiroshima No Pika	Maruki, T.
The Hocus-Pocus Dilemma	Kibbe, P.
The House of Dies Drear	Hamilton, V.
How to Eat Fried Worms	Rockwell, T.
If I Were in Charge of the World and Other Worries	Viorst, J.
The Indian in the Cupboard	Banks, L.

In Search of Sandhill Crane	Robertson, K.
Island of the Blue Dolphins*	O'Dell, S.
The Jewish Americans: A History In Their Own Words	Meltzer, M.
Johnny Tremain	Forbes, E.
Julie of the Wolves	George, J.
King of the Wind	Henry. M.
A Light in the Attic	Silverstein, S.
The Lion, the Witch, and the Wardrobe	Lewis, C. S.
Lynette Woodard: First Female Globetrotter	Rosenthal, B.
The Mazarin Stone*	Hardwick, M. & M.
M.C. Higgins the Great	Hamilton, V.
The Moves Make the Man	Brooks, B.
My Brother Sam Is Dead	Collier, L. and C.
Nightmares: Poems to Trouble Your Sleep	Prelutsky, J.
The Night Swimmers	Byars, B.
Old Yeller	Gipson, F.
One-Eyed Cat	Fox, P.
The People Could Fly: American Black Folk Tales	Hamilton, V.
Philip Hall Likes Me, I Reckon Maybe	Greene, B.
The Pinballs	Byars, B.
Playing Beatie Bow	Park, R.
Rabbit Hill	Lawson, R.
Rascal	North, S.
Reflections on a Gift of Watermelon Pickle	Dunning, S.
The Remembering Box	Clifford, E.
A Ring of Endless Light	L'Engle, M.
Roll of Thunder, Hear My Cry*	Taylor, M.
Samantha Smith, A Journey for Peace	Galicich, A.
The Sign of the Beaver*	Speare, E.
The Slave Dancer	Fox, P.
Something New Begins	Moore, L.
Sounder	Armstrong, W.
Summer of My German Soldier	Green, B.
The Summer of the Swans	Byars, B.
Superfudge	Blume, J.
A Taste of Blackberries	Smith, D.
Thank You, Jackie Robinson	Cohen, B.
Tuck Everlasting	Babbitt, N.
Trail Valley	Cleaver, V. and B.
The Twenty-one Balloons	DuBois, W.
Underground	Macaulay, D.
The Upstairs Room	Reiss, J.
Walking the Road to Freedom: A Story About Sojourner Truth	Ferris, J.
Westmark	Alexander, L.
Where the Buffaloes Begin	Baker, O.
Where the Lilies Bloom	Cleaver, B. and V.
Where the Sidewalk Ends	Silverstein, S.
The Wind in the Willows	Grahame, K.
The Wish Giver	Brittain, B.

The Witch of Blackbird Pond	Speare, E.
Words by Heart	Sebestyen, O.
A Wrinkle in Time	L'Engle, M.

Seventh Grade Reading List

Author	Title
	Required
Goodrich & Hackett	The Diary of Anne Frank (drama)
Hautzig, Esther	The Endless Steppe (prose)
London, Jack	The Call of the Wild (prose)
Morris, Willie	Good Old Boy (prose)
Sandburg, Carl	(poetry)
Wright, Richard	"The Man Who Saw The Flood" (prose, short story)
	Recommended
Adair, G.	George Washington Carver
Alcott	Little Women
Anno, M.	Topsy-Turvies: More Pictures to Stretch the Imagination
Arnosky, J.	In the Forest: A Portfolo of Paintings
Bell, M. E.	To Peril Straits
Berger, M.	The Science of Music
Billings, C. W.	Grace Hopper: Navy Admiral and Computer Pioneer
Burnford	The Incredible Journey
Cleaver	Where the Lillies Bloom
Cleaver	The Mimosa Tree
Defoe	Robinson Crusoe
Durrell	My Family and Other Animals
Fleming	Benjamin Franklin
Forbes	Johnny Tremain
Forman	My Enemy, My Brother
Forman	People of the Dream
Forsyth, A.	Journey Through a Tropical Jungle
Gallant, R. A.	Before the Sun Dies: The Story of Evolution
George	Cry of the Crow
George	Hook A Fish, Catch a Mountain
George	Julie of the Wolves
George	My Side of the Mountain
George	Who Really Killed Cock Robin?
Giff	Mother Theresa: Sister to the Poor
Godden	The Diddakoi
Godden	The Kitchen Modonna
Goodrich & Hackett*	The Diary of Anne Frank
Graham	Dove
Grahame	The Wind in the Willows
Hautzig*	The Endless Steppe: Growing Up in Siberia
Herriot	All Creatures Great and Small
Herzberg	Myths and Their Meaning
Hopkins (ed.)	Moments (poetry)

Isberg, E.	Peak Performance: Sports, Science, and the Body in Action
Janeczko (ed.)	Postcard Poems: A Collection of Poetry for Sharing
Krementz, J.	How It Feels to Fight for Your Life
Larrick (ed.)	Bring Me All of Your Dreams (poetry)
Lauber, P.	Voyagers From Space: Meteors and Meteorites
Lerner	Plant Families
London*	The Call of the Wild
Macaulay	Pyramid
MacClintock	Red Pandas: A Natural History
Mallory & Conley	Rescue of the Stranded Whales
Maurer, R.	Junk in Space
Mazer	Snowbound
Morris*	Good Old Boy
Morrow	Sarah Winnemucca
Mowat, F.	The Dog Who Wouldn't Be
Naidoo	Journey to Jo'Burg
Nourse, A. E.	Your Immune System
O'Dell	Sing Down the Moon
Paterson	The Great Gilly Hopkins
Pringle, L.	Nuclear Energy: Troubled Past, Uncertain Future
Pringle, L.	Rain of Troubles: The Science and Politics of Acid Rain
Rawlings	The Yearling
Rawls	Where the Red Fern Grows
Reed, D.C.	The Dolphins and Me
Sachrist, E.	One Thousand Poems for Children
Sanchez, S.	A Sound Investment
Sattler, H. R.	The Book of Eagles
Shyer	Welcome Home, Jellybean
Smith, P.	Forever Island
Speare, E. G.	The Witch of Blackbird Pond
Srogi, L.	Start Collecting Rocks and Minerals
Steinbeck	The Red Pony
Verne	Around the World in 80 Days
Verne	Journey to the Center of the Earth
Washington	Up From Slavery
Wilder	The Little House on the Prairie
Wright, R.*	(short stories)
Zubrowski, B.	Tops: Building and Experimenting with Spinning Tops

Eighth Grade Reading List

Author	Title
	Required
Barrett, William	Lillies of the Field (prose)
Brooks, Gwendolyn	(poetry)
Chekhov, Anton	(drama)
Dahl, Roald	(prose, short story)
Hughes, Langston	"Mother to Son" (poetry)
Keyes, Daniel	Flowers for Algernon (prose)
Steinbeck, John	The Pearl (prose)
Zindel, Paul	The Pigman (prose)
	Recommended
Adams	Watership Down
Asimov	Fantastic Voyage
Barrett*	Lillies of the Field
Bigland	Madame Curie
Bradbury	Farenheit 451
Brooks*	(poetry)
Brown	Bury My Heart at Wounded Knee
Brownstone & Franck	Natural Wonders of America
Chekhov*	(drama)
Chetin	Angel Island Prisoner 1922
Codye	Vilma Martinez
Crane	The Red Badge of Courage
Collier	my brother Sam is dead
Cunningham	The Silent Voice
Dahl*	(short story)
Dickens	Great Expectations
Dolan	Matthew Henson, Black Explorer
Doyle	Adventures of Sherlock Holmes
Doyle	The Hound of the Baskervilles
Eagan, A. B.	Why Am I So Miserable If These Are the Best Years of My Life?
Eckert, A. W.	Wild Season
Fisher, D. E.	The Origin and Evolution of Our Own Particular Universe
Frank	The Diary of A Young Girl
Gay, K.	Silent Killers: Radon and Other Hazards
Goldin, A.	Small Energy Sources: Choices That Work
Graves	The Siege and Fall of Troy
Graves	Eleanor Roosevelt
Greene	Summer of My German Soldier
Gunther	Death Be Not Proud
Harrar & Harrar	Signs of the Apes, Songs of the Whales
Hershey	Hiroshima
Heyerdahl	Kon-Tiki
Highwater	Eyes of Darkness

Highwater	Legend Days
Holm	North to Freedom
Hughes*	(poetry)
Hunt, I.	Across Five Aprils
Jezer, M.	Rachel Carson: Biologist and Author
Johnson	The Secret Language: Pheromones in the Animal World
Kennedy	Profiles in Courage
Keyes*	Flowers for Algernon
Kudlinski	Rachel Carson: Pioneer of Ecology
Lampton, C.	Thomas Alva Edison
LeGuin	Wizard of Earthsea
Levinson, N. S.	Chuck Yeager: The Man Who Broke the Sound Barrier
London	White Fang
Lund	Eric
Meltzer	Winnie Mandela: The Soul of South Africa
Michener	The Bridge of Toki-Ri
Nourse,A. E.	Your Immune System
O'Dell	Zia
Peck, R. (ed.)	That Storm Inside My Head
Petry	Tituba of Salem Village
Pringle	The Animal Rights Controversy
Ride	To Space and Back
Roueche	Medical Detectives
Sandburg	Abraham Lincoln
Siegel	The Basket Maker and the Spinner
Smith & Smith	Simulators
Sperry	Call It Courage
Steinbeck*	The Pearl
Taylor	The Cay
Tolkien	The Hobbit
Tolkien	Lord of the Rings
Twain	The Prince and the Pauper
Uchida	Journey to Topaz
Verne	Mysterious Island
Verne	20,000 Leagues Under the Sea
Vestal	Sitting Bull: Champion of the Sioux
Voigt	Dicey's Song
Wells	The Time Machine
Wells	The War of the Worlds
Wilde	The Importance of Being Ernest
Zindel*	The Pigman

Ninth Grade Reading List

Author	Title
	Required
Angelou, Maya	I Know Why the Caged Bird Sings (prose)
Coleridge, Samuel	"The Rime of the Ancient Mariner" (poetry)
Dickens, Charles	A Tale of Two Cities (prose)
Homer	The Odyssey (epic poetry)
Roethke, Theodore	(poetry)
Shakespeare	Romeo and Juliet (drama)
Stockton, Frank	(prose, short story)
	Recommended
Angelou, M.	Gather Together in My Name
Angelou, M.	Heart of a Woman
Angelou, M.*	I Know Why the Caged Bird Sings
Angelou, M.	(poetry)
Atkinson, L.	Mother Jones: The Most Dangerous Woman in America
Bernstein, W.	All the President's Men
Black Elk	Black Elk Speaks
Blocksma, M.	Reading the Numbers
Bronowski	The Ascent of Man
Carroll	Alice in Wonderland
Cobb	Science Experiments You Can Eat
Coleridge, S. T.*	"The Rime of the Ancient Mariner"
Conrad	Lord Jim
Cousteau	The Living Sea
Cousteau	The Silent World
Curie, M.	Madame Curie
DeFoe, D.	Robinson Crusoe
Dickens, C.*	A Tale of Two Cities
Douglass, F.	Narrative of the Life of Frederick Douglass
Doyle, A. C.	The Hound of the Baskervilles
Dumas, A.	The Count of Monte Cristo
Durrell	The Amateur Naturalist
Eliot, G.	Silas Marner
Feldman, D.	Imponderables
Feldman, D.	When Do Fish Sleep?
Feldman, D.	Why Do Clocks Run Clockwise?
Franklin, B.	The Autobiography of Benjamin Franklin
Friebert & White	Hidden Hands: An Anthology of American Women Writers, 1790-1870
Gaines, E. J.	The Autobiography of Miss Jane Pittman
Giherman	Georgia O'Keeffe
Gibson	The Miracle Worker
Golding	Lord of the Flies
Gunther	Death Be Not Proud
Haley	The Autobioraphy of Malcolm X

Highwater, J.	Anpao: An American Indian Odyssey
Hinton, S. E.	Rumblefish
Hinton, S. E.	That Was Then, This Is Now
Hinton, S. E.	Tex
Homer*	The Odyssey
Kennedy, J. F.	Profiles In Courage
Lanker, B.	I Dream A World: Portraits of Black Women Who Changed America
Lee, H.	To Kill A Mockingbird
Lester, J.	To Be A Slave
London, J.	Call of the Wild
Luchetti & Olwell	Women of the West
McKissack	Mary McLeod Bethune, A Great American Educator
Michener, J.	The Bridge at Toko-ri
Miller, A.	The Crucible
O'Mara, L.	Great Cat Tales
Ogilvie, M. B.	Women in Science
Osen, L. M.	Women in Mathematics
Orwell, G.	Animal Farm
Pappas, T.	The Joy of Mathematics
Rawlings	The Yearling
Roethke, T.*	(poetry)
Rubinstein, C. S.	American Women Artists
Sagan, C.	Broca's Brain
Sagan, C.	Cosmos
Shakespeare*	Romeo and Juliet
Stegner, W.	The Preacher and the Slave
Steinbeck, J.	Of Mice and Men
Stevenson, R. L.	Treasure Island
Stockton, F.*	(short story)
Swift, J.	Gulliver's Travels
Tecumseh	Tecumseh's Plea to the Choctaws and Chickasaws
Thurber, J.	My World and Welcome To It
Tinling, M.	Women Remembered
Toffler, A.	Future Shock
Tolkien, J. R. R.	The Hobbit
Tolkien, J. R. R.	The Lord of the Rings
Twain, M.	The Adventures of Tom Sawyer
Twain, M.	A Connecticut Yankee in King Arthurs' Court

Tenth Grade Reading List

Author	Title
	Required
Golding**	Lord of the Flies (prose, novel)
Hansbury, L.	A Raisin in the Sun (drama)
Hemingway**	A Farewell to Arms (prose, novel)
Poe	(poetry)
Shakespeare	Julius Caesar (drama)
Sophocles	Oedipus Rex (drama)
	[** choice of one]
	Recommended
Armstrong, V. I.	I Have Spoken: American History Through the Voices of Indians
Ashe, G.	The Discovery of King Arthur
Asimov	The Beginning and the End
Asimov	A Choice of Catastrophe
Asimov	New Guide to Science
Asimov	Asimov on Numbers
Barber, R. (ed.)	The Arthurian Legends
Beal, M. D.	"I Will Fight No More Forever": Chief Joseph and the Nez Perce War
Berger, T.	Little Big Man
Bonham, F.	Chief
Bonham, F.	Viva Chicano
Borland	When the Legends Die
Bradley, M. Z.	The Mists of Avalon
Branch	Bearing the Cross: America in the King Years
Bronte, C.	Jane Eyre
Bronte, E.	Wuthering Heights
Bunyan	Pilgrim's Progress
Cather	Obscure Destinies
Chekhov	The Cherry Orchard
Chekhov	The Sea Gull
Coleman, H.	Chicano Girl
Coleman, H.	A Girl from Puerto Rico
Conrad	Heart of Darkness
Conrad	Lord Jim
Craven	I Heard the Owl Call My Name
Cuneros, S.	The House of Manor Street
Deloria, V.	Custer Died for Your Sins
Dickens	David Copperfield
Dickens	Hard Times
Dickens	Our Mutual Friend
Didion, J.	"Slouching Towards Bethleham" (prose, essay)
Douglas, F.	My Bondage and My Freedom
Dunbar, P. L.	(short stories)
Edgell	Beka Lamb

Eliot, G.	Silas Marner
Enright, E.	(short stories)
Euripides	Medea
Faulkner	Light In August
Ferber, E.	So Big
Fitzgerald	The Great Gatsby
Forbes, K.	Mama's Bank Account
Frank	The Diary of Anne Frank
Fulghum, R.	All I Really Need to Know I Learned in Kindergarten
Galarza	Barrio Boy
Gardiner	Knotted Doughnuts and Other Mathematical Entertainments
Garst, S.	Crazy Horse: Great Warrior of the Sioux
Golding*	Lord of the Flies
Gordimer, N.	(short stories)
Gornick, V.	Women in Science
Hadingham, E.	Early Man and the Cosmos
Haines	Micromysteries: Stories of Scientific Detection
Hale, E. E.	The Man Without a Country
Hansbury, L.*	A Raisin in the Sun
Hansbury, L.	To Be Young, Gifted, and Black
Harre	Great Scientific Experiments
Hawthorne	The Scarlet Letter
Hayden, R.	"Astronauts"
Hemingway*	A Farewell to Arms
Hesse	Siddartha
Hilton	Lost Horizons
Hogben, L.	Mathematics for the Millions
Hohler, R.	I Touch the Future
Hosokawa, B.	The Quiet Americans
Huxley	Brave New World
Irving, W.	"Rip Van Winkle" (story)
Kerr, M. E.	Nitekites
Kesey	One Flew Over the Cuckoo's Nest
Kogelman, S.	Mind Over Matter
Kroeber, T.	Ishi: Last of His Tribe
LaFarge	Laughing Boy
Lawrence & Lee	Inherit the Wind
Malamud, B.	(short stories)
Malory, Sir T.	Le Morte d'Arthur
Mangione, J.	Mount Allegro
McCullers, C.	(short stories)
Miller	Death of a Salesman
Momaday, N. S.	The Gourd Dancer
Momaday, N. S.	House Made of Dawn
Momaday, N. S.	The Way to Rainy Mountain
Monmouth	History of the Kings of Britain
Nolan, C.	Under the Eye of the Clock
O'Neil	A Long Day's Journey Into Night
Paine, A. B.	The Girl in White Armor

Parks, G.	The Learning Tree
Philip	Harriet's Daughter
Pitrone, J. M.	Chavez: Man of the Migrants
Poe*	(poetry)
Potok	The Chosen
Richter, C.	The Free Man
Ronan, C. A.	Science, Its History and Development
Sanburg, C.	"Chicago" (poetry)
Saroyan, W.	The Human Comedy
Saroyan, W.	My Name Is Aram
Service, R. W.	"The Cremation of Sam McGee"
Service, R. W.	"The Shooting of Dan McGrew"
Shakespeare*	Julius Caesar
Sillitoe, A.	(short stories)
Sinclair, U.	The Jungle
Sophocles*	Oedipus Rex
Sophocles	Antigone
Sperling, A.	Mathematics Made Simple
Steinbeck	The Acts of King Arthur and His Noble Knights
Steinbeck	The Pearl
Steiner, S.	La Raza: The Mexican Americans
Tannahill, R.	Food in History
Ten Boom, C.	The Hiding Place
Thomas, P.	Down These Mean Streets
Thoreau, H. D.	"Civil Disobedience" (prose, essay)
Thoreau, H. D.	Walden
Updike, J.	(short stories)
Vanderwerth, W. C.	Indian Oratory
White, T. H.	The Book of Merlin
White, T. H.	The Once and Future King
Wilder	Our Town
Williams	The Glass Menagerie

Eleventh Grade Reading List

Author	Title
	Required
Anderson, S.	"Im A Fool" (prose, short story)
Hawthorne, N.	The Scarlet Letter (prose, novel)
Robinson, E. A.	(poetry)
Sandburg, C.	(poetry)
Steinbeck, J.	Of Mice and Men (prose, novel)
Whitman, W.	(poetry)
Wilder, T.	Our Town (drama)
Williams, T.	The Glass Menagerie (drama)

NOTE: The required readings for the eleventh grade focus on great American authors. The recommended readings explore the same themes from other cultures and perspectives, as well.

	Recommended
Albee	Who's Afraid of Virginia Woolf?
Algren, N.	The Man With the Golden Arm
Allen, P. G.	(poetry)
Anaya	Bless Me, Ultima
Anderson*	"I'm A Fool"
Angelou, M.	(poetry)
Annixter, P.	Swiftwater
Asimov	I, Robot
Baldwin, J.	"The Creative Dilemma"
Baldwin, J.	The Fire Next Time
Baldwin, J.	Go, Tell It On The Mountain
Baldwin, J.	Nobody Knows My Name
Baldwin, J.	Notes of a Native Son
Banneker, B.	"Letter to Thomas Jefferson" (essay)
Baraka, A.	(poetry)
Beckett	Waiting for Godot
Bellow, S.	Henderson the Rain King
Bellow, S.	Herzog
Bellow, S.	Humbolt's Gift
Bellow, S.	The Victim
Berger	Little Big Man
Bierce, A.	"An Occurence at Owl Creek Bridge"
Bishop, E.	(poetry)
Bly, R.	(poetry)
Bogan, L.	(poetry)
Bontemps, A.	(poetry)
Borowski	This Way to the Gas, Ladies and Gentlemen
Bradbury, R.	Fahrenheit 451
Bradbury, R.	The Martian Chronicles
Brecht	Galileo
Brooks, G.	(poetry)

Brown, S.	(poetry)
Buck, P.	The Good Earth
Burdick & Lederer	The Ugly American
Camus	The Stranger
Carson, R.	The Sea Around Us
Carson, R.	Silent Spring
Cather, W.	Death Comes to the Archbishop
Cather, W.	My Antonia
Cather, W.	"Paul's Case"
Clifton, L.	(poetry)
Cooper, J. F.	The Last of the Mochicans
Cooper, J. F.	The Deerslayer
Crane, S.	"The Blue Hotel"
Crane, S.	Maggie: A Girl of the Streets
Crane, S.	The Red Badge of Courage
Creeley, R.	(poetry)
Cullen, C.	(poetry)
Day, C.	Life with Father
Dillard	Pilgrim at Tinker Creek
Dillard	The Writing Life
Doran	A Road Well Traveled: Three Generations of Cuban-American Women
Dreiser	An American Tragedy
Dreiser	Sister Carrie
DuBois, W. E. B.	"The Meaning of Progress"
Dunbar	(poetry)
Durant, W.	The Story of Philosophy
Eliot, G.	The Mill On the Floss
Eliot, T. S.	Murder In The Cathedral
Ellison, R.	Going to the Territory
Ellison, R.	Invisible Man
Ellison, R.	Shadow and Act (essays)
Emerson	Essays
Evans, M.	(poetry)
Farrell, J. T.	Studs Lonigan
Fast	The Last Frontier
Faulkner	As I Lay Dying
Faulkner	"Barn Burning"
Faulkner	"The Bear"
Faulkner	The Sound and the Fury
Ferlinghetti, L.	(poetry)
Fitzgerald	The Great Gatsby
Fitzgerald	Tender is the Night
Fitzgerald	This Side of Paradise
Forster	A Passage to India
Franklin, B.	The Autobiography
Freeman, M. E. W.	"The Revolt of Mother"
Gaines, E. J.	"The Sky is Gray"
Garnett, R.	(poetry)
Giovanni, N.	(poetry)
Glancy, D.	(poetry)
Godwin, G.	(poetry)

Goldsmith	She Stoops to Conquer
Grau, S. A.	(poetry)
Greene	The Power and the Glory
Greene	The Heart of the Matter
Griffin, S.	"I Like to Think of Harriet Tubman"
Grimke, A. W.	(poetry)
Grosvenor, V. M.	(poetry)
Guthrie, W.	Bound for Glory
Haley, A.	Roots
Harjo, J.	(poetry)
Harjo, P.	(poetry)
Hawthorne	The House of Seven Gables
Hawthorne, N.	"Rappaccini's Daughter"
Hawthorne*	The Scarlet Letter
Hayden, R.	(poetry)
Hemingway	A Farewell to Arms
Hemingway	For Whom the Bell Tolls
Hemingway	The Old Man and the Sea
Hemingway	"Soldier's Home"
Hemingway	The Sun Also Rises
Hersey, J.	Hiroshima
Hersey, J.	A Single Pebble
Hill	Hanta Yo: An American Saga
Hogan, L.	(poetry)
Howells, W. D.	A Modern Instance
Howells, W. D.	The Rise of Silas Lapham
Hughes, L.	(poetry)
Hurston, Z. N.	Dust Tracks on the Road
Hurston, Z. N.	I Love Myself When I Am Laughing
Hurston, Z. N.	The Sanctified Church
Hurston, Z. N.	Their Eyes Were Watching God
Irving, W.	The Legend of Sleepy Hollow
James, H.	The American
James, H.	Daisy Miller
James, H.	The Portrait of a Lady
James, H.	The Turn of the Screw
Kaufman, B.	(poetry)
Kantor, M.	Andersonville
Keller, H.	The Story of My Life
Kennedy, J. F.	Profiles in Courage
Kinnell, G.	(poetry)
Kline	Mathematics and Western Culture
Kling	Fannie Lou Hamer
Knowles, J.	A Separate Peace
Lawrence & Robert	Inherit the Wind
Lawrence & Robert	The Night Thoreau Spent in Jail
Lee, D. L.	(poetry)
Lee, H.	To Kill a Mockingbird
Levin	Women and Medicine
Lewis	Babbitt
Lewis	Main Street
Lord, A.	(poetry)

Lowell, R.	(poetry)
MacLeish	*J.B.*
Marshall, P.	(poetry)
Mason, B. A.	(poetry)
Masters	*Spoon River Anthology*
McCarty, M.	*Memories of a Catholic Girlhood*
McCullers, C.	*The Heart is a Lonely Hunter*
McCullers, C.	*A Member of the Wedding*
McKay, C.	(poetry)
Melville	*Moby Dick*
Merriam, E.	*Growing Up Female in America*
Merwin, W. S.	(poetry)
Miller, A.	*The Crucible*
Miller, A.	*Death of a Salesman*
Momaday, N. S.	"A Vision Beyond Time and Place" (essay)
Momaday	(poetry)
Moody, A.	*Coming of Age in Mississippi*
Moore, M.	(poetry)
Morgan, R.	*Going Too Far*
Morris, F.	*The Octopus*
Morrison, T.	*Beloved*
Morrison, T.	*The Bluest Eye*
Morrison, T.	*Song of Solomon*
Niethammer	*Daughters of the Earth*
O'Connor, F.	"The Displaced Person"
O'Neill	*The Hairy Ape*
O'Neill	*Strange Interlude*
Olds, S.	(poetry)
Olsen, T.	*Silences*
Ortiz	*Sojourner Truth: A Self-Made Woman*
Paley, G.	(poetry)
Paton	*Cry, The Beloved Country*
Piercy, M.	*Braided Lives*
Piercy, M.	*Gone to Soldiers*
Piercy, M.	*Woman on the Edge of Time*
Porter, K. A.	"The Jilting of Granny Weatherall"
Porter, K. A.	"Noon Wine"
Potok, C.	*The Chosen*
Randall, R.	(poetry)
Rexroth, K.	(poetry)
Rich, A.	*Of Woman Born*
Rivera	*and the earth did not devour him*
Robinson*	(poetry)
Salinger, J. D.	*Catcher in the Rye*
Sandburg*	(poetry)
Sanford, M. D.	*Mollie*
Sarton, M.	*The Bridge of Years*
Sarton, M.	*The Fur Person*
Sarton, M.	*Joanna and Ulysses*
Sarton, M.	*The Poet and the Donkey*
Shange	*for colored girls who have considered suicide when the rainbow is enuf*

Silko	Ceremony
Sinclair	The Jungle
Smedley, A.	Daughter of Earth
Soto, G.	(poetry)
Stafford, W.	(poetry)
Steinbeck	The Grapes of Wrath
Steinbeck*	Of Mice and Men
Sterling	Black Foremothers: Three Lives
Stewart, E. P.	Letters of a Woman Homesteader
Stowe	Uncle Tom's Cabin
Swenson, M.	(poetry)
Terkel, S.	American Dreams: Lost and Found
Thoreau	Civil Disobedience
Thoreau	Walden
Thurber, J.	My Life and Hard Times
Tolson, M. B.	(poetry)
Twain	The Adventures of Huckleberry Finn
Twain	The Adventures of Tom Sawyer
Twain	A Connecticut Yankee in King
Twain	The Innocents Abroad
Twain	"The Man That Corrupted Hadleyburg"
Twain	Roughing It
Updike, J.	"Pigeon Feathers"
Uris, L.	Exodus
Uris, L.	QBVII
Uris, L.	Trinity
Vonnegut, K.	"D.P."
Walker, A.	The Color Purple
Walker, A.	Meridian
Walker, A.	(poetry)
Walker, M.	(poetry)
Warren	All the King's Men
Washington, B. T.	Up From Slavery
Webb & Nelson	Selma, Lord, Selma: Girlhood Memories of the Civil Rights Days
Weiner, J.	The Next One Hundred Years: Shaping the Fate of Our Living Earth
West, J.	Except for Me and Thee
Whitman*	(poetry)
Wilder, T.	Our Town
Wilder, T.	The Skin of Our Teeth
Williams, S.	(poetry)
Williams, T.	Cat on a Hot Tin Roof
Williams, T.*	The Glass Menagerie
Williams, T.	A Streetcar Named Desire
Wilson	Waheenee: An Indian Girl's Story Told by Herself
Wolf	The Ways of My Grandmothers
Wolfe, T.	Look Homeward, Angel
Wolfe, T.	You Can't Go Home Again
Wright, R.	"Almos' A Man"
Wright, R.	Black Boy

Twelfth Grade Reading List

Author	Title
	Required
Anonymous	Everyman (drama)
Austen, Jane **	Pride and Prejudice (prose)
Bronte, C. **	Jane Eyre (prose)
Bronte, E. **	Wuthering Heights (prose) [** choice of one]
Chaucer	Canterbury Tales (poetry)
Eliot, T. S.	(poetry, drama)
Hardy, Thomas	(prose)
Owen, Wilfred	"Dulce et Decorum Est" (poetry)
Shakespeare	(drama, a tragedy)
Swift, J.	"A Modest Proposal" (prose, essay)
Thomas, D.	"Do Not Go Gentle Into That Good Night" (poetry)

NOTE: The required readings for the twelfth grade focus on English and European authors. The recommended readings explore the same classic themes from other cultures and perspectives, as well.

	Recommended
Achebe, C.	Things Fall Apart
Aeschylus	Agamemnon
Alcott	Little Women
Anaya	Tortuga
Anonymous	Beowulf
Anonymous*	Everyman
Aristophanes	The Frogs
Arnold, M.	(poetry)
Ashley, B.	A Kind of Wild Justice
Atwood, M.	Surfacing
Atwood, M.	(poetry)
Austen	Emma
Austen	Northanger Abbey
Austen*	Pride and Prejudice
Austen	Sense and Sensibility
Bertolt & Will	The Three Penny Opera
Blackmore, R. D.	Lorna Doone
Blake, W.	(poetry)
Bolt, R.	A Man for All Seasons
Boswell, J.	The Life of Samuel Johnson
Bowen, E.	The Heat of the Day
Braine, J.	Room at the Top
Bronte, C.*	Jane Eyre
Bronte, E.*	Wuthering Heights
Bronte, E.	(poetry)
Brooke, R.	(poetry)

Browning, E. B.	Aurora Leigh
Browning, E. B.	Sonnets from the Portuguese
Browning, E. B.	(poetry)
Browning, R.	The Ring and the Book
Browning, R.	(poetry)
Bunyan	Pilgrim's Progress
Burgess, A.	A Clockwork Orange
Butler, L.	The Last Days of Pompeii
Carroll, L.	Alice in Wonderland
Carroll, L.	Through the Looking Glass
Casti, J. L.	Paradigms Lost: Images of Man in the Mirror of Science
Chaucer	The Canterbury Tales
Chaucer	Troilus and Criseyde
Chekhov	The Cherry Orchard
Christie, A.	Death on the Nile
Christie, A.	Murder on the Orient Express
Collins, W.	The Moonstone
Collins, W.	The Woman in White
Congreve, W.	The Way of the World
Conrad, J.	The Heart of Darkness
Conrad, J.	Lord Jim
Cronin	The Citadel
Defoe, D.	Moll Flanders
Defoe, D.	Robinson Crusoe
Defoe, D.	Roxana
Dickens	David Copperfield
Dickens	Great Expectations
Dickens	Oliver Twist
Dickens	A Tale of Two Cities
Donne, J.	(poetry)
Dostoevsky	Crime and Punishment
Doyle, A. C.	The Adventures of Sherlock Holmes
DuMaurier, D.	Rebecca
Einstein, A.	Out of My Later Years
Einstein, A.	The World As I See It
Eliot, G.	Adam Bede
Eliot, G.	The Mill on the Floss
Eliot, G.	Silas Marner
Eliot, T. S.	(poetry)
Fielding, H.	Joseph Andrews
Fielding, H.	Tom Jones
Forester, E. M.	A Passage to India
Fowles, J.	The French Lieutenant's Woman
Fowles, J.	The Magus
Galsworthy, J.	The Forsyte Saga
Gibbon, E.	The Decline and Fall of the Roman Empire
Gilman, C. P.	The Yellow Wallpaper
Godden, R.	In This House of Brede
Golding, W.	Rites of Passage
Goldsmith, O.	The Deserted Village
Goldsmith, O.	She Stoops to Conquer

Goldsmith, O.	The Vicar of Wakefield
Hardy*	Far From the Madding Crowd
Hardy	The Mayor of Casterbridge
Hardy	The Return of the Native
Hardy	Tess of the D'Urbervilles
Heaney, S.	(poetry)
Herbert	Soul Catcher
Homer	Iliad
Hudson, W. H.	Green Mansions
Hughes, T.	(poetry)
Huxley, A.	Brave New World
Ibsen	A Doll's House
Ibsen	Ghosts
Johnson, S.	(prose)
Johanson & Shreeve	Lucy's Child
Joyce	Portrait of the Artist As a Young Man
Joyce	Ulysses
Kafka	The Castle
Kane, J.	Running the Amazon
Keats	(poetry)
Kingsley, C.	Westward Ho!
Kingston	The Woman Warrior
Kipling, R.	Captains Courageous
Kipling, R.	Kim
Lawrence	Sons and Lovers
Levertov, D.	(poetry)
Lewis	The Screwtape Letters
Lord Byron	(poetry)
Love	A Salute to Historic Black Women
Malory	Morte d'Arthur
Marlowe	The Tragical History of Dr. Faustus
Marshall, P.	Brown Girl, Brown Stones
Maugham	Of Human Bondage
McCunn	Thousand Pieces of Gold
Milton	Aeropagitica
Milton	Paradise Lost
Milton	Paradise Regained
Mistral, G.	(poetry)
Moliere	The Doctor In Spite of Himself
More, T.	Utopia
Naylor, G.	Mama Day
Naylor, G.	The Women of Brewster Place
Okada	No-No Boy
Okubo	Citizen 13660
Orwell	1984
Osborne, J.	Look Back in Anger
Owen, W.*	(poetry)
Ozarcky	The Scarlet Pimpernel
Paton	Cry, the Beloved Country
Pinter	The Birthday Party
Pinter	(drama)
Pirandello	Six Characters In Search of an Author

Pirsig, R.	Zen and the ARt of Motorcycle Maintenance
Sarte	No Exit
Sarte	No Flies
Seton, A.	Avalon
Shakespeare	Hamlet
Shakespeare	King Lear
Shakespeare	A Midsummer Night's Dream
Shakespeare	Othello
Shakespeare	The Taming of the Shrew
Shakespeare	(sonnets)
Shaw	The Devil's Disciple
Shaw	Pygmalian
Shaw	Saint Joan
Shelley, M.	Frankenstein
Sheridan, R. S.	The Rivals
Sillitoe, A.	Loneliness of the Long Distance Runner
Smith, S.	(poetry)
Smollett, T.	Henry Clinker
Spenser, E.	(sonnets)
Sterling	Black Foremothers: Three Lives
Sterne, L.	Tristram Shandy
Stevenson, R. L.	Kidnapped
Stevenson, R. L.	Treasure Island
Strachey, L.	Emminent Victorians
Strachey, L.	Queen Victoria
Swift, J.	Gulliver's Travels
Swift, J.	"A Modest Proposal"
Thackerary, W.	Vanity Fair
Thomas, D.*	(poetry)
Tolkien	The Fellowship of the Ring
Trevelyan, R.	Pendragon
Turgenev	Fathers and Sons
Walpole, H.	Castle of Otranto
Waugh, E.	Brideshead Revisited
Waugh, E.	The Loved One
Wells, H. G.	The War of the Worlds
White, T. H.	The Sword in the Stone
Wiesel	Night
Woolf, V.	A Room of One's Own
Woolf, V.	Three Guineas
Woolf, V.	To the Lighthouse
Woolf, V.	The Waves
Wong	Fifth Chinese Daughter

WORLD LITERATURE

NOTE: The readings on this list provide possible titles and authors from which secondary teachers might choose to broaden students' awareness of cultural and world perspectives and themes.

Author	Title
Achebe, C.	African Short Stories
Achebe, C.	No Longer at Ease
Aeschylus	The Crestei Trilogy: Agamemnon The Libation Bearers The Numenides
Anthony, M.	Cricket in the Road
Aristophanes	Lysistrada
Armah, A.K.	The Beatuiful Ones Are Not Yet Born
Autoun, J.	The Arab World: Focus on Diversity
Balzac, H.	Pere Goriot
Burchell, S. C.	Age of Progress, 1850-1914
Camus, A.	The Plague
Camus, A.	The Stranger
Caputo, P.	Rumor of War
Carey & Kilson	The African Reader
Carroll, J.	Supply of Heroes
Ceran, C. W.	Gods, Graves, and Scholars
Cervantes, M.	Don Quixote
Chekhov, A.	The Cherry Orchard
Chekhov, A.	The Sea Gull
Chekhov, A.	Three Sisters
Claiborne, R.	The First Americans
Costain, T. B.	The Black Rose
Curie, E.	Madame Curie
Dante	The Inferno
Denisen, I.	Out of Africa
Dostoevsky, F.	The Brothers Karamazov
Dostoevsky, F.	Crime and Punishment
Dumas, A.	The Count of Monte Cristo
Dumas, A.	The Three Musketeers
Durant	The Renaissance
Euripides	Medea
Flaubert, G.	Madam Bovary
Frank, A.	The Diary of a Young Girl
Galbraith, J. K.	The Great Crash
Garver, S.	Coming to North America: From Mexico, Cuba, and Puerto Rico
George, J. C.	Talking Earth
Gibran, K.	The Prophet
Gibran, K.	Tears and Laughter
Goethe	Faust
Green, G.	Holocaust

Hamilton, E.	The Greek Way
Hamilton, E.	Mythology
Hamilton, E.	The Roman Way
Haskins, J.	Pele: A Biography
Hesse, H.	Siddhartha
Hesse, H.	Steppenwolf
Heyerdahl, T.	Aku-Aku
Heyerdahl, T.	Kon-Tiki
Heyerdahl, T.	The Ra Expeditions
Highwater, J.	The Sun, He Dies
Hugo, V.	The Hunchback of Notre Dame
Hugo, V.	Les Miserables
Ibsen, H.	A Doll's House
Ibsen, H.	An Enemy of the People
Ibsen, H.	Ghosts
Kafka, F.	The Metamorphosis
Kafka, F.	The Trial
Knepler, H. & M.	Crossing Cultures
Komroff, M. (ed.)	The Travels of Marco Polo
Leakey & Lewin	Origins
Litzinger, B. & O.	Story
Mabie, M. C. J.	Vietnam There & Here
Machiavelli	The Prince
Mann, T.	Death in Venice
Mann, T.	Buddenbrooks
Mann, T.	The Magic Mountain
Markandaya, K.	Nectar in the Sieve
Garcia Marquez, G.	No One Writes to the Colonel
Garcia Marquez, G.	One Hundred Years of Solitude
Moliere	The Misanthrope
Moliere	The Would-Be Gentleman
Morison, S. E.	Admiral of the Ocean Sea
Murris, D.	The Washing of the Spears: The Rise and Fall of the Zulu Nation
Ngugi, W.	Weep Not, Child
Pechersky, A.	Escape From Sobibor
Pechersky, A.	They Fought Back
Pericles	Funeral Oration
Plutarch	Lives
Reischauer, E. D.	Japan: The STory of a Nation
Remarque, E. M.	All Quiet on the Western Front
Remarque, E. M.	Bobby Deerfield
Remarque, E. M.	Heaven Has No Favorites
Rolvaag, O. E.	Giants in the Earth
Rostand, E.	Cyrano de Bergerac
Schafer, E. H.	Ancient China
Shirer, W.	The Rise and Fall of the Third Reich
Simic, C. & S.	Another Republic
Snow, C. P.	The New Man
Snow, C. P.	Two Cultures
St. Exuperey, A.	The Little Prince
St. Exuperey, A.	Mind, Sand and Stars

Solzhenitsyn, A.	Cancer Ward
Solzhenitsyn, A.	One Day in the Life of Ivan Denisovich
Sophocles	Antigone
Sophocles	Oedipus Rex
Talmon, J. L.	Romanticism and Revolt
Thorndike	Discovery of Lost Worlds
Tolkien, J.R.R.	The Hobbit
Tolkien	The Fellowship of the Ring
Tolkien	The Two Towers
Tolkien	The Return of the King
Tolstoy, L.	Anna Karenina
Tolstoy, L.	Resurrection
Tolstoy, L.	War and Peace
Tuchman, B.	The Guns of August
Turgenev, I.	Fathers and Son
Verne, J.	Twenty Thousand Leagues Under the Sea
Voltaire	Candide
Virgil	Aeneid
Wolfson, E.	From Arenaki to Zuni: A Dictionary of Native American Tribes

APPENDIX D

Suggested/Recommended Readings in the 1980's: Great Britain and the United States

by

Tonya Huber

Appendix D

SUGGESTED/RECOMMENDED READINGS IN THE 1980'S:
GREAT BRITAIN AND THE UNITED STATES

By

Tonya Huber, Ph.D.

The Pennsylvania State University

Division of Curriculum & Instruction

and

Division of Educational Theory & Policy

© 1990

No part of this document may be reproduced without the author's permission.

SUGGESTED/RECOMMENDED READINGS IN THE 1980s: GREAT BRITAIN AND THE UNITED STATES

(See Key p. 23)

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
PROSE										
Chinua Achebe	Things Fall Apart							x		
Henry Adams	The Education of Henry Adams			x						
Henry Adams					x					
Richard Adams	Watership Down						x			
Addison & Steele	The Spectator				x					
Aeschylus	Agamemnon			x						
Aeschylus	The Orestia				x					
James Agee	A Death in the Family				x					
Edward Albee	Sandbox					x				
Louisa May Alcott	Little Women				x					
Sherwood Anderson	Winesburg Ohio				x					
Maya Angelou	I Know Why the Caged Bird Sings				x					
M. Antony	Green Days by the River							x		
John Arden	Sgt. Musgrave's Dance							x		
Aristotle	On Happiness			x						
Aristotle	On Tragedy			x						
Aristotle	Politics			x						
Matthew Arnold	Dover Beach				x					
Margret Atwood	Lady Oracle				x					
Jane Austen	Pride and Prejudice	x	x					x		x
Jane Austen	Emma	x								

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
James Baldwin	Go Tell It on the Mountain	x	x							
James Baldwin	Essays		x							
Honore Balzac	Pere Goriot				x					
Stan Barstow	A Kind of Loving								x	
Stan Barstow	Joby							x		
Simone Beauvoir	The Second Sex				x					
Edward Bellamy	Looking Backward				x					
Robert Benchly	The Benchly Round Up				x					
Ruth Benedict	Patterns in Culture				x					
Arnold Bennett	The Card							x		
Arnold Bennett	The Old Wives Tale				x					
Sally Benson	Junior Miss				x					
	Beowulf				x					
	The Bible*	x	x	x						
Robert Bolt	A Man for All Seasons							x		
James Boswell	The Life of Samuel Johnson				x					
Kay Boyle	30 Stories				x					
Ray Bradbury	Fahrenheit 451					x				
B. Brecht	The Caucasian Chalk Circle							x		
Maeve Brennan	In and Out of Never Never Land				x					
Harold Brighouse	Hobson's Choice							x		x
Vera Brittian	Testament of Youth... Friendship				x					

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Charlotte Bronte	Jane Eyre							x		
Emily Bronte	Wuthering Heights							x		
Charlotte Bronte	Jane Eyre	x	x							
Emily Bronte	Wuthering Heights	x	x							
Elizabeth B. Browning	Sonnes from the Portuguese				x					
Robert Browning	Men and Women				x					
Pearl Buck	The Good Earth				x		x			
John Bunyan	The Pilgrim's Progress				x					
Edmund Burke	Reflections of the Revolution in France			x						
Fanny Burney	Evelina				x					
Samuel Butler	Erewhen				x					
George Byron	Don Juan				x					
Taylor Caldwell	The Devil's Advocate				x					
Hortense Calisher	In the Absence of Angels				x					
Albert Camus	The Plague		x		x					
Albert Camus	The Stranger	x								
Thomas Carlyle					x					
Lewis Carroll	Alice in Wonderland	x	x							
Rachel Carson	The Sea Around Us	x								
P. Carter	Under Goliath							x		
Willa Cather	My Antonia	x					x			
Willar Cather	Neighbor Rosicky						x			
Miguel de Cervantes	Don Quixote	x								
Bruce Chatwin	On the Black Hill									x

186

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Geoffrey Chaucer	The Canterbury Tales			x	x					
Anton Chekhov	Rothschild's Fiddle			x						
Anton Chekhov	Short Stories				x					
Anton Chekhov	Uncle Vanya			x						
Kate Chopin	The Awakening		x							
Agatha Christie					x					
J. Christopher	The Death of Grass							x		
Clausewitz	What Is War?			x						
Eldridge Cleaver	Soul on Ice	x								
Samuel Clemens					x					
Samuel Coleridge	The Rime of the Ancient Mariner				x					
Congreve	The Way of the World				x					
Joseph Conrad	Heart of Darkness	x		x			x			
Joseph Conrad	Lord Jim	x	x				x			
Joseph Conrad	The Secret Sharer						x			
G. Cooper	Six Plays for Radio							x		
James F. Cooper	The Deerslayer		x							
James F. Cooper	The Last of the Mohicans				x					
James F. Cooper	The Pathfinder	x								
James F. Cooper	The Pioneers		x							
Robert Cormier	After the First Death									x
Robert Cormier	I am the Cheese							x		
Robert Cormier	The Chocolate War							x		

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Stephen Crane	The Red Badge of Courage	x	x				x			
Roald Dahl	Kiss Kiss							x		
Maureen Daily	Seventeenth Summer				x					
Richard Henry Dana	Two Years Before the Mast				x					
Dante	The Inferno			x	x					
M. Darke	A Long Way to Go							x		
M. Darke	The First of Midnight							x		
Charles Darwin	The Moral Sense of Man and the Lower Animals			x						
De Tocqueville	Democracy in America				x					
Daniel Defoe	Robinson Crusoe	x	x							
Shelagh Delaney	A Taste of Honey							x		
Anita Desai	Village by the Sea							x		
John Dewey	Habits and Will			x						
Charles Dickens	A Christmas Carol						x			
Charles Dickens	David Copperfield	x	x					x		
Charles Dickens	Great Expectations	x	x				x	x	x	
Charles Dickens	Oliver Twist	x	x				x	x		
Charles Dickens	A Tale of Two Cities						x			x
Emily Dickenson	Poems				x					
Denis Diderot	Rameau's Nephew			x						
Joan Didion	Play It as It Lays				x					
John Donne	Songs and Sonnets				x					
John Dos Passos	USA				x					

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
F. Dostoyevshy	The Brothers Karamazov	x								
F. Dostoyevsky	Crime and Punishment		x		x					
F. Dostoyevsky	Notes from the Underground			x						
Arthur Conan Doyle	Adventures of Sherlock Holmes				x					
Margaret Drabble	A Summer Bird-Cage				x					
Margaret Drabble	The Garrick Year				x					
Theodore Dreiser	Sister Carrie				x					
Alexander Dumas	Three Musketeers				x					
Daphne Du Maurier	Rebecca				x					
Isadora Duncan	My Life				x					
Will Durant	The Story of Philosophy				x					
Gerald Durrell	My Family and Other Animals							x		x
George Eliot	The Mill on the Floss		x		x					
George Eliot	Silas Mariner				x					
T. S. Eliot	The Love Song of J. Alfred Prufrock				x					
Ralph Ellison	Invisible Man	x	x							
Buchi Emecheta	Second Class Citizen							x		
Ralph Waldo Emerson	Essays	x	x							
Nora Ephron	Crazy Salad				x					
Euripides	Iphigeneia at Aulis			x						
Euripides	Medea			x						
	Everyman				x					

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
William Faulkner	The Bear	x	x							
William Faulkner	Intruder in the Dust					x				
William Faulkner	The Reivers					x				
William Faulkner	The Sound and the Fury				x					
Henry Fielding	Joseph Andrews	x								
Henry Fielding	Tom Jones				x					
F. Scott Fitzgerald	The Great Gatsby	x	x			x				
Zelda Fitzgerald	Save Me the Waltz				x					
Gustave Flaubert	Madame Bovary				x					
Gustave Flaubert	A Simple Heart			x						
C. S. Forester	The African Queen							x		
E. M. Forster	Passage to India				x					
Bill Forsythe	Gregory's Girl							x		
Anne Frank	Diary of Anne Frank				x			x		
Benjamin Franklin	Autobiography	x	x							
Rose Franklin	Claudia				x					
Sigmund Freud	Civilization and Its Discontents			x						
Sigmund Freud	On Dreams			x						
Nancy Friday	My Mother, Myself				x					
Betty Friedan	The Feminine Mystique				x					
Lola Fuller	Gilded Torch				x					
Lola Fuller	The Loon Feather				x					
P. Gallico	The Snow Goose							x		
John Galsworthy	The Forsythe Saga				x					

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Alan A. Garner	The Owl Service							x		
Edward Gibon	The Decline and Fall of the Roman Empire			x						
Ellen Glascow	The Voice of the People				x					
Goethe	Faust (Part One)			x						
Nikolai Gogol	The Government								x	
Nikolai Gogol	The Overcoat			x						
William Golding	Lord of the Flies	x					x			
Oliver Goldsmith	The Vicar of Wakefield				x					
Oliver Goldsmith	She Stoops to Conquer				x					
Maxim Gorky	Mother				x					
Maxim Gorky	My Childhood							x		
Ronald Gow	Love on the Dole								x	
Kenneth Grahame	Wind in the Willows				x					
Shirley Ann Grau	The Keeper of the House				x					
Robert Graves	The Greek Myths				x					
Graham Greene	Brighton Rock								x	
Graham Greene	The Power and the Glory	x						x		
Graham Greene	Travels of My Aunt				x					
Hannah Green	I Never Promised You a Rose Garden				x					
Germaine Greer					x					
A. Grimble	A Pattern of Islands							x		
John Gunther	Death Be Not Proud						x			

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Rosa Guy	Friends							x		
Willis Hall	The Long, the Short, and the Tall							x	x	
Edith Hamilton	The Greek Way				x					
Hamilton, Jay & Madison	The Federalist			x						
Lorraine Hansberry	Raisin in the Sun					x				
Thomas Hardy	Far From the Madding Crowd							x		
Thomas Hardy	Jude the Obscure		x							
Thomas Hardy	The Mayor of Casterbridge	x	x					x	x	
Thomas Hardy	The Return of the Native	x					x			
Thomas Hardy	Tess of the D'Urbervilles				x					
Thomas Hardy	Under the Greenwood Tree							x		
Nathaniel Hawthorne	The Scarlet Letter	x	x			x	x			
Nathaniel Hawthorne	Tales		x							
Joseph Heller	Catch-22	x								
Lillian Hellman	Little Foxes				x					
Lillian Hellman	Pentimento				x					
Ernest Hemingway	A Farewell to Arms	x	x			x				
Ernest Hemingway	Old Man and the Sea					x	x	x		
Ernest Hemingway	Short Stories	x	x							
Ernest Hemingway	The Sun Also Rises	x								
Herodotus	The Persian Wars			x						
John Hersey	Hiroshima				x					

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Hermann Hesse	Siddhartha	x								
Thor Heyerdahl	Kon-Tiki				x					
Susan Hill	I'm King of the Castle							x		
Barry Hines	A Kestrel for a Knave							x		
Thomas Hobbes	Origin of Government			x						
Homer	The Iliad	x	x	x						
Homer	The Odyssey		x		x					
G. Household	Rogue Male							x		
A. E. Housman	Last Poems				x					
W. H. Hudson	Green Mansions				x					
R. Hughes	A High Wind in Jamaica							x		
Victor Hugo	Les Miserables	x								
Katherine Hulme	The Nun's Story				x					
David Hume	Of Justice and Injustice			x						
David Hume	Of Personal Identity			x						
Adlous Huxley	Brave New World	x	x					x		
Henrik Ibsen	A Doll's House		x		x					
Washington Irving	The Sketch Book				x					
Hellen Hunt Jackson	Ramona				x					
Shirley Jackson	Life Among the Savages				x					
Rona Jafee	The Last Chance				x					
Henry James	The Beast in the Jungle			x						

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Henry James	Daisy Miller				x					
Henry James	The Turn of the Screw	x	x			x				
Jonson	Volpone				x					
James Joyce	Dubliners		x		x					
James Joyce	A Portrait of the Artist as a Young Man	x								
Franz Kafka	"The Metamorphosis"		x	x						
Franz Kafka	"In the Penal Colony"		x							
Franz Kafka	Stories		x	x						
Immanuel Kant	Conscience			x						
Immanuel Kant	First Principles of Morals			x						
Sue Kaufman	Dairy of a Mad Housewife				x					
Helen Keller	The Story of My Life				x					
Omar Khayyam	The Rubalyst				x					
Soren Kierkegaard	The Knight of Faith			x						
Rudyard Kipling	Stalky and Co.				x					
Norma Klein					x					
John Knowles	A Separate Peace	x					x			
Arthur Koestler	Darkness at Noon				x					
Charles Lamb	Essays of Elia				x					
Ring Lardner	Round Up				x					
Mary Lavin	The Great Wave and Other Stories				x					
D. H. Lawrence	Sons and Lovers				x					

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
D. H. Lawrence	Women in Love				x					
D. H. Lawrence	Tales and Plays							x		
Violet Leduc	La Batardt				x					
Harper Lee	To Kill A Mockingbird				x	x	x	x	x	
Laurie Lee	Cider With Rosie							x		
Ursula K. Le Guin	The Lathe of Heaven				x					
Ursula K. Le Guin	Earthsea Trilogy				x					
David Leland	Flying into the Wind								x	
Doris Lessing	Four Gated City				x					
Doris Lessing	The Grass is Singing							x		
Sinclair Lewis	Babbitt				x					
Anne Morrow Lindburg	Gift from the Sea				x					
J. Lingard	Across the Barricades							x		
J. Lingard	Into Exile							x		
J. Lingard	The Twelfth Day of July							x		
John Locke	Of Civil Government			x						
Jack London	The Call of the Wild				x		x			
Longman	Caribbean Stories									x
Betty MacDonald	The Egg and I				x					
Niccolo Machiavelli	The Prince			x						
Helen Macinnes	Double Image				x					
Moses Maimonides	On Evil			x						
Malcolm X	The Autobiography of Malcolm X	x								

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Sir Thomas Malory	Morte D'Arthur				x					
Thomas Mann	Buddenbrooks				x					
Katherine Mansfield	Journal				x					
Christopher Marlowe	Dr. Faustus				x					
Don Marquis	Archey and Mehitabel				x					
J. V. Marshall	Walkabout							x		
Edgar Lee Masters	A Spoon River Anthology				x					
Karl Marx	Alienated Labour			x						
Somerset Maugham	Of Human Bondage				x					
Guy de Maupassant	Short Stories				x					
Gavin Maxwell	Ring of Bright Water							x		
Mary McCarthy	Memories of a Catholic Girlhood				x					
Carson McCullers	The Heart is a Lonely Hunter				x					
Ruth McKenny	My Sister, Eileen				x					
Herman Melville	Billy Budd	x	x	x			x			
Herman Melville	Moby Dick		x		x					
Joseph Mersand	All My Sons					x				
John Stuart Mill	On Liberty			x						
John Stuart Mill	Utilitarianism			x						
Edna St. Vincent Millay	Poems				x					
Arthur Miller	The Crucible		x			x		x		
Arthur Miller	Death of a Salesman	x	x			x			x	x
Arthur Miller	A View from the Bridge							x		

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Kate Millet	Sexual Politics				x					
John Milton	Paradise Lost				x					
Margret Mitchell	Gone with the Wind				x					
Nancy Mitford	Zeida				x					
Moliere	The Imposter				x					
Moliere	The Misanthrope			x						
N. Monsarrat	The Cruel Sea							x		
Michel de Montaigne	Of Experience			x						
Baron de Montesquieu	Principles of Government			x						
Christopher Morley	Kitty Doyle				x					
H. H. Munro	Short Stories of Saki				x					
Alice Munroe	Dance of the Happy Shadow				x					
Iris Murdock	The Sand Castle				x					
	Mythology (Bullfinch's or Hamilton's)	x	x							
V. S. Naipaul	Miguel Street							x		
W. Naughton	Late Night on Watling Street							x		
Friedrich Nietzsche	Thus Spake Zarathustra			x						
Anais Nin	Diaries				x					
Joyce Carol Oates	Them				x					
Obey	Noah							x		
Edna O'Brian	A Scandalous Woman & Other Stories				x					
R. O'Brien	Z for Zachariah							x		

197

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Sean O'Casey	Juno and the Paycock								x	
Flannery O'Conner	My Oedipus Complex and Other Stories							x		
Flannery O'Connor	Wiseblood				x					
Mary O'Hara	My Friend Flicka				x					
Tillie Olsen	Tell Me a Riddle				x					
Eugene O'Neill	Desire Under the Elms	x								
Eugene O'Neill	Long Day's Journey Into Night	x								
George Orwell	Animal Farm	x	x					x		
George Orwell	1984	x	x					x		
Thomas Paine					x					
Dorothy Parker					x					
Francis Parkman	Oregon Trail	x								
Alan Paton	Cry, the Beloved Country	x	x					x		
Frances Patten	Good Morning Dove				x					
Ann Petry	Miss Muriel and Other Stories				x					
Sylvia Plath	The Bell Jar				x					
Sylvia Plath	Ariel				x					
Plato	The Apology			x						
Plato	The Crito			x						
Plato	Dialogues				x					
Plato	The Republic			x						
Plato	The Symposium			x						
Plutarch	Lives	x	x							

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Edgar Allen Poe	Short Stories				x					
Edgar Allen Poe	Tales	x	x							
Poliakoff	City Sugar									x
Alexander Pope	Essay on Man				x					
Katherine Porter	Ship of Fools				x					
W. S. (O. Henry) Porter	Short Stories				x					
J. B. Priestley	An Inspector Calls							x	x	
Erich Maria Remaque	All Quiet on the Western Front				x					
Ayn Rand	The Fountain Head				x					
Vera Randal					x					
Majorie Rawlings	The Yearling				x					
Mary Renault	The King Must Die				x					
Jean Rhys	Tigers Are Better Looking				x					
Adrienne Rich	Leaflets				x					
Richardson	Claressa				x					
Conrad Richter	Light in the Forest						x			
Elizabeth Madox Roberts	The Time of Man				x					
Ann Richardson Rolphe	Up the Sand Box				x					
O. E. Rolvaag	Giants in the Earth	x								
Eleanor Roosevelt	On My Own				x					
Edmond Rostand	Cyrano de Bergerac	x								
Jean-Jacques Rousseau	The Social Contract			x						

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Mureil Rukey	The Speed of Darkness				x					
St. Augustine	The City of God			x						
Jerome D. Salinger	Catcher in the Rye	x	x							
George Sand	Valentine				x					
Carl Sandburg					x					
William Saroyan	The Human Comedy				x					
Jean-Paul Satre	Nausea				x					
Dorothy Sayers	Strong Poison				x					
Arthur Schopenhauer	Indestructability of Our Inner Nature			x						
Sir Walter Scott	Ivanhoe		x		x					
	The Second Shephard's Play				x					
S. Selvon	The Lonely Londoners							x		
S. Selvon	Ways of Sunlight							x		
Anne Sexton	All My Pretty Ones				x					
Shakespeare					x					
Shakespeare	Antony and Cleopatra			x						
Shakespeare	As You Like It		x							
Shakespeare	Hamlet	x	x	x						
Shakespeare	Henry IV, Part One		x					x		
Shakespeare	Henry V							x		
Shakespeare	Julius Caesar	x	x					x		
Shakespeare	King Lear	x		x						
Shakespeare	Macbeth	x	x					x	x	x
Shakespeare	Merchant of Venice							x		

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Shakespeare	A Midsummer Night's Dream		x					x		
Shakespeare	Othello		x	x						
Shakespeare	Romeo and Juliet	x	x					x	x	
Shakespeare	The Tempest		x	x						
Shakespeare	Twelfth Night		x					x		
George Bernard Shaw	Androcles and the Lion	x						x		
George Bernard Shaw	Caesar and Cleopatra			x						
George Bernard Shaw	The Devil's Disciple								x	
George Bernard Shaw	Pygmalion	x	x					x		x
George Bernard Shaw	Saint Joan	x						x		
Mary Shelley	Frankenstein				x					
R. B. Shelley	Prometheus Unbound				x					
Richard Sheridan	The Rivals				x					
R. C. Sherriff	Journey's End								x	
Nevil Shute	On the Beach				x			x		
Alan Sillitoe	Loneliness of the Long Distance Runner							x		x
Alan Sillitoe	Saturday Night and Sunday Morning							x		
George Simmel	Individual Freedom			x						
Upton Sinclair	The Jungle					x				
	Sir Gawain and the Green Knight				x					
Adam Smith	Wealth of Nations			x						
Betty Smith	A Tree Grows in Brooklyn				x					

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Rukshana Smith	Sumitra's Story							x		
Sophocles	Antigone	x	x	x						
Sophocles	Oedipus Rex	x	x	x						
Muriel Spark	The Prime of Miss Jean Brodie				x					
Edmund Spenser	The Faerie Queene				x					
Jean Stafford	The Catherine Wheel				x					
Marion Starkey	Devil in Man				x					
Lincoln Steffens	Autobiography				x					
Gertrude Stein	Three Lives				x					
John Steinbeck	The Grapes of Wrath	x	x							
John Steinbeck	Of Mice and Men					x	x	x	x	
John Steinbeck	The Pearl					x	x	x		
Mary Stewart	The Crystal Cave				x					
R. L. Stevenson	Treasure Island				x					
H. B. Stowe	Uncle Tom's Cabin				x					
Lytton Strachey	Eminent Victorians				x					
Jean Stubbs					x					
Jonathan Swift	Gulliver's Travels	x	x	x						
J. M. Synge	The Playboy of the Western World				x					
Mildred Taylor	Roll of Thunder, Hear My Cry							x		
Dylan Thomas	Under Milk Wood							x		
Henry David Thoreau	Civil Disobedience			x						
Henry David Thoreau	Walden	x	x							

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Thucydides	History of the Peloponnesian War			x						
Alexis de Tocqueville	The Power of the Majority			x						
J. R. R. Tolkien	The Hobbit						x			
J. R. R. Tolkien	The Lord of the Rings	x								
Leo Tolstoy	The Death of Ivan Ilych			x						
Leo Tolstoy	Master and Man						x			
Mark Twain	Connecticut Yankee in King Arthur's Court						x			
Mark Twain	Huckleberry Finn	x	x			x	x	x		
Mark Twain	Life on the Mississippi	x	x							
Mark Twain	Puddn'head Wilson							x		
Mark Twain	Tom Sawyer						x			
John Updike	Stories		x							
Virgil	Aeneid (esp. books 2, 4, 6)	x	x							
Barrie Wade	Modern Short Stories in English								x	
Keith Waterhouse	There is a Happy Land							x		
Waterhouse/Hall	Billy Liar							x		
Max Weber	The Spirit of Capitalism			x						
Arnold Wesker	Chips with Everything							x		
Arnold Wesker	Roots							x		
Edith Wharton	Ethan Frome		x							

AUTHORS	TITLES	N	N	G	C	F	M	L	M	N
Thornton Wilder	The Bridge of San Luis Rey						x			
Thornton Wilder	Our Town	x	x			x		x		
Thornton Wilder	The Skin of Our Teeth					x				
Tennessee Williams	The Glass Menagerie	x				x				
Richard Wright	Black Boy	x	x							
Richard Wright	Native Son		x							
John Wyndham	The Chrysalids							x		
John Wyndham	The Day of the Triffids							x		

---

*Bible: Genesis, Exodus, Job, Gospel of Mark, Ecclesiastes; substantial portions of it

KEY:

NCTE: The National Council of Teachers of English Suggested Precollege Reading List

NEATE: New England Association of Teachers of English Suggested Precollege Reading List, compiled by James T. Barrs (1981)

GBF: Great Books Foundation list initiated in 1947 as an offspring of the Great Books Program begun at Columbia University in 1920

CALIFORNIA: Suggested Precollege Reading list, suggested in addition to the NCTE list, for Hayward Unified School District, Hayward, California (1984) (California was chosen for its position as a key indicator state, Naisbitt, 1984, p. xxvii.)

FLORIDA: Suggested Major Works for American Literature course, Cocoa, Florida (1984) (Florida was chosen for its position as the second key indicator state, Naisbitt, 1984, p. xxvii.)

MISSOURI: Suggested Book List for English I, II, III, required for graduation, Mehlville School District, St. Louis, Missouri (1984) (Missouri was chosen to represent a third geographic region)

LONDON: Advisory Book List for London and East Anglian Group for G.C.S.E. Examinations (1988)

MIDLAND: Texts for English Literature, the Midland Examining Group, G.C.S.E. (1988)

NORTHERN: Set texts for English Literature, Syllabus A, G.C.S.E. (1988)

Reference

Huber, T. (1990). A Cross-Case Study to Compare Significant Relationships Between Official and Actual Curriculum and Teaching Approaches for the Study of Literature in British Schools Forms 1-6. Unpublished doctoral dissertation, The Pennsylvania State University, Pennsylvania.

APPENDIX E

Suggested Readings by Topic

"Whole-Group Instruction"
by
Jean Cochrane

"Wordless Books"
by
Jean Cochrane

"Predictable Books"
by
Jean Cochrane

"Award Winning Books"
by
Jean Cochrane

"Reference Resources"
by
Jean Cochrane

"Pre-school/Kindergarten, Annotated"
by
Jean Cochrane

"School Publications Based on Foxfire Model"

"Summertime Favorites"

"Whole Language Bibliography"

"Educator's Bibliography"
by
Tonya Huber

"The Teaching of Writing" Bibliography
by
Tonya Huber

"English Curriculum References"
by
Tonya Huber

"Science, Technology & Society Across the Curriculum"
by
Tonya Huber

"Variety in Sentence Patterns"
by
Edward R. Fagan & Tonya Huber

APPENDIX E (con.)

"Site Visit Report:
Crosby Park Elementary School"
by
Diana Baker Bone

"Outcome-Based Education"
by
Beverly Vink

"Critique of a Study on Student Reading Preferences"
by
Elizabeth Lister

"Thematic Units for Curriculum Organization"
by
Elizabeth Lister

"Annotated References on Reading Instruction"
by
The Reading/Literature Task Force

"Whole Language: Putting Theory into Practice"
by
Fran D. Perkins

FIRST GRADE WHOLE-GROUP INSTRUCTION
SUGGESTED WORKS OF LITERATURE

Anno, Mitsumasa. Anno's Counting Book. (Thomas Y. Crowell Company, 1977). Recommended for children 4-8.
Bayer, Jane E. A, My Name is Alice, (Dial, 1984). 3-7 years. RL 2.
Briggs, Raymond. Mother Goose Treasury. (Coward, McCann and Geoghegan, 1966). Over 400 rhymes for this 200-page book.
Cohen, Mirian. Will I Have a Friend? (Macmillan Co., 1967). Illustrated by Lillian Hoban. 2-6 years. RL 1

Bate, Lucy. Little Rabbit's Loose Tooth. (Crown, 1975). Illustrated by Diane DeGroat. 4-8 years. RL 3.
Brown, Margaret Wise. Goodnight Moon. (Harper Row, 1947). Illustrated by Clement Hurd. 3-6 years. RL 3.
Martin, Bill. Brown Bear, Brown Bear, What Do You See ? Illustrated by Eric Carle. 4-7 years. RL 1.
Sendak, Maurice. Where the Wild Things Are. (Harper and Row, 1963). 4-8 years. RL 7.

Carle, Eric. The Very Hungry Caterpillar. (Collins-World, 1969). 3-7 years. RL 2.
Keats, Ezra Jack. The Snowy Day. (Viking, 1962). 3-6 years. RL 3.
Numeroff, Laura. If You Give a Mouse a Cookie. (Harper Row, 1985). Illustrated by Felicia Bond. 3-7 years. RL 4.
Parish, Peggy. Amelia Bedelia and the Baby. (Greenwillow, 1981). Illustrated by Lynn Sweat. 6-9 years. RL 2.

Duvoisin, Roger. Petunia. (Knopf, 1950). 5-9 years. RL 4.
McCloskey, Robert. Make Way for Ducklings. (Viking, 1941). 5-8 years. RL 2. (Classic)
Spier, Peter. Peter Spier's Rain. (Doubleday, 1982). 4-8 years.
Udrey, Janice. What Mary Jo Shared. (Albert Whitman, 1966). Illustrated by Eleanor Mill. 5-7 years. RL 5.

SECOND GRADE WHOLE-GROUP INSTRUCTION
SUGGESTED WORKS OF LITERATURE

Seuss, Dr. Horton Hatches the Egg. (Random House, 1940). 6-9 years. RL 2.

Waber, Bernard. Ira Sleeps Over. (Houghton Mifflin, 1972). 4-8 years. RL 2.

Aliki. The Story of Johnny Appleseed. (Prentice-Hall, 1963). 4-7 years. RL 4.

De Paola, Tomie. The Popcorn Book. (Holiday House, 1978). 6-9 years. RL 5.

Brunhoff, Jean de. Story of Babar, the Little Elephant. (Random House, 1933). 4-7 years. RL 4.

Cooney, Barbara. Miss Rumphius. (Viking, 1982). 3-8 years. RL 5.

De Regniers, Beatrice Schenk. May I Bring a Friend? (Atheneum, 1964). Illustrated by Beni Montresor. 4-7 years. RL 2.

Freeman, Don. Corduroy. (Viking, 1968). 3-5 years. RL 4.

Bemelmans, Ludwig. Madeline. (Viking, 1967). 5-8 years. RL 7.

de Paola, Tomie. Tomie de Paola's Favorite Nursery Tales. (Putnam, 1986). 4-8 years. RL 6.

Milne, A.A. Winnie-the-Pooh. (Dutton, 1926). Illustrated by Ernest H. Shepard. 5-9 years. RL 5.

Politi, Leo. The Song of the Swallows. (Charles Scribner's Sons, 1949). 4-8 years. RL 7.

Burton, Virginia Lee. The Little House. (Houghton Mifflin Co., 1942). 4-8 years. RL 7.

Potter, Beatrix. Tale of Peter Rabbit. (F. Warne and Co., 1902). Classic. 3-8 years.

Viorst, Judith. Alexander and the Horrible, No Good, Very Bad Day. (Halliday Lithogorph Corp., 1972). Illustrated by Ray Cruz. 5-9 Years. RL 9.

White, E. B. Charlotte's Web. (Harper & Row, 1952). Illustrated by Garth Williams. 8-12 years. RL 2.

THIRD GRADE WHOLE-GROUP INSTRUCTION SUGGESTED WORKS OF LITERATURE

Ancona, George. Bananas From Manolo to Margie. (Clarion, 1982). 8-12 years. RL 7.
D'Aulaire, Ingri and Edgar. Columbus. (Doubleday and Co., 1955). 5-10 years. RL 7.
Ransome, Arthur. Fool of the World and the Flying Ship: A Russian Tale. (Farrar, Straus & Giroux, 1968). Illustrated by Uri Shulevitz. 4-9 years. RL 6.
Lobel, Arnold. Fables. (Harper & Row, 1980). 7-11 years. RL 3.

Kellogg, Steven. Island of the Skog. (Dial, 1973). 4-8 years. RL 5.
Kohn, Bernice. Talking Leaves: The Story of Sequoyah. (Prentice-Hall, 1969). Illustrated by Valli. 8-11 years.
Rawls, Wilson. Summer of the Monkeys. (Doubleday, 1976). 10-12 years. RL 6.
Yashima, Taro. Crow Boy. (Viking, 1955). 4-8 years. RL 4.

Atwater, Richard and Florence. Mr. Popper's Penguins. (Little, Brown, 1938; Dell, 1978). 8-12 years. RL 6.
Silverstein, Shel. Where the Sidewalk Ends. (Harper, 1974). A very popular book of poetry for children.
Wilder, Laura Ingalls. Little House in the Big Woods. (Harper & Row, 1953). Illustrated by Garth Williams. 6-10 years. RL 3.
Williams, Margery. The Velveteen Rabbit. (Holt, 1983). Illustrated by Michael Hague. 5-9 years. RL 8.

Aardema, Verna. Why Mosquitoes Buzz in People's Ears. (Dial, 1975). Illustrated by Leo and Diane Dillon. 4-8 years. RL 6.
Estes, Eleanor. The Hundred Dresses. (Harcourt, 1944). Illustrated by Louis Slobodkin. 8-12 years. RL 7.
Howe, Deborah and James. Bunnicula: A Rabbit-Tale of Mystery. (Atheneum, 1981). Illustrated by Alan Daniel. 8-12 years. RL 4.
Wallace, Bill. A Dog Called Kitty. (Archway, 1984). 10-14 years. RL 5.

FOURTH GRADE WHOLE-GROUP INSTRUCTION
SUGGESTED WORKS OF LITERATURE

Blume, Judy. Tales of a Fourth Grade Nothing. (Dutton, 1972). Illustrated by Roy Doty. 7-10 years. RL 3.
Burnett, Frances Hodgeon. The Secret Garden. (Holt, 1987). Illustrated by Michael Hague. 8-12 years. RL 7.
Cleary, Beverly. The Mouse and the Motorcycle. (Morrow, 1963). Illustrated by Louis Darling. 7-11 years. RL 7.
Rockwell, Thomas. How to Eat Fried Worms. (Watts, 1973). Illustrated by Emily McCully. 9-11 years. RL 2.

Banks, Lynn Reid. The Indian in the Cupboard. (Doubleday, 1981). Illustrated by Brock Cole. 8-12 years. RL 8.
Benet, Rosemary and Stephen Vincent. A Book of Americans. (Holt, 1986). Illustrated by Charles Child. Collection of Poems. 9-13 years. RL 7.
Dickens, Charles. A Christmas Carol: Being a Ghost Story at Christmas. (Macmillan, 1986). Illustrated by Mercer Mayer. 7-11 years. RL 5.
Snyder, Zilpha Keatley. The Headless Cupid. (Atheneum, 1971). Illustrated by Alton Raible. 8-12 years. RL 6.

Hamilton, Virginia. People Could Fly: American Black Folktales. (Knopf, 1985). Illustrated by Leo Dillon. 8-12 years. RL 1.
Hargrove, Jim. Daniel Boone: Pioneer Trailblazer. (Childrens, 1985). 9-12 years. RL 7.
MacLachlan, Patricia. Sarah, Plain and Tall. (Harper, 1985). 8-11 years. RL 2.
Taylor, Mildred. The Gold Cadillac. (Dial, 1987). Illustrated by Michael Hays. 7-11 years. RL 4.

Brink, Carol Ryrie. Caddie Woodlawn. (Macmillan, 1973). Illustrated by Trina Schart. 9-12 years. RL 8,
Gardiner, John R. Stone Fox. (Harper, 1983). 8-11 years. RL 3.
Konigsburg, E. L. From the Mixed-up Files of Mrs. Basil E. Frankweiler. (Atheneum, 1967). 8-12 years. RL 8.
Lewis, C. S. The Lion, the Witch, and the Wardrobe. (Macmillan, 1950). Illustrated by Pauline Baynes. 8 years and up.

FIFTH GRADE WHOLE-GROUP INSTRUCTION
SUGGESTED WORKS OF LITERATURE

Collodi, Carlo. The Adventures of Pinocchio. (Holt, 1986). Illustrated by Francis Wainwright. 8-12 years. RL 6.
Hamilton, Virginia. The House of Dies Drear. (Macmillan, 1968). 10-1- years. RL 5.
Silverstein, Shel. A Light in the Attic. (Harper and Row, 1981). 7-12 years. RL 2.
Slote, Alfred. Hang Tough, Paul Mather. (Lippencott, 1973). 9-12 years. RL 2.

Farley, Walter. The Black Stallion. (Random, 1969). 8-12 years. RL 3.
Felleman, Hazel (Editor). The Best Loved Poems of the American People. (Doubleday, 1936). Grade 3 and up. 648 pages, 575 poems.
O'Brien, Robert C. Mrs. Frisby and the Rats of NIMH. (Atheneum, 1971). Illustrated by Zena Bernstein. 8-12 years. RL 7.
Paterson, Katherine. Bridge to Terabithia. (Crowell, 1977). Illustrated by Donna Diamond. 10-12 years. RL 4.

Collier, James L. and Christopher. Jump Ship to Freedom. (Dell, 1986). Recommended for grades 5-9.
Fritz, Jean. And Then What Happened, Paul Revere? (Crowell, 1982). Illustrated by Margot Tomes. 7-11 years. RL 5.
Lawson, Robert. Ben and Me: A New and Astonishing Life of Benjamin Franklin, As Written By His Good Mouse Amos. (Little, 1939). 10-1- years. RL 4.
Stevenson, Robert Louis. Kidnapped: The Adventures of David Balfour. (Scribner, 1982). 10 years and up.

Byars, Betsy Cromer. The Night Swimmers. (Delacorte, 1980). Illustrated by Troy Howell. 10-14 years.
Collier, James Lincoln. Outside Looking In. (Macmillan, 1987). 10-1- years.
Fox, Paula. One-eyed Cat. (Bradbury, 1984). 11-13 years.
Morey, Walt. Gentle Ben. (Dutton, 1965). Illustrated by John Schoenherr. 10-14 years. RL 7.

SIXTH GRADE WHOLE-GROUP INSTRUCTION
SUGGESTED WORKS OF LITERATURE

DuBois, William Pene. The Twenty-One Balloons. (Viking, 1975). 8-12 years. RL 10.
George, Jean. My Side of the Mountain. (Dutton, 1988). 11-16 years.
O'Dell, Scott. The Island of the Blue Dolphins. (Houghton, 1960) 12-16 years.
Yolen, Jane. Favorite Folktales from Around the World. (Pantheon, 1986). Grade 6 and up. 498 pages of 150 classic tales from 40 different cultures.

Babbitt, Natalie. Tuck Everlasting. (Farrar, 1975). 9-12 years. RL 7.
George, Jean Craighead. Julie of the Wolves. (Harper, 1972). Illustrated by John Schoenherr. 12-16 years.
Lawson, Robert. Rabbit Hill. (Viking, 1972). 8-12 years. RL 6.
Patterson, Katherine. The Great Gilly Hopkins. (Crowell, 1978). 10-12 years. (RL 6).

Collier, James Lincoln. My Brother Sam is Dead. (Four Winds, 1974) 12-16 years.
Knight, Eric. Lassie Come Home. (Holt, 1968). Illustrated by Marguerite Kirmse. 12 years and up.
London, Jack. Call of the Wild: and Other Stories. (Grossett, 1965). Illustrated by Kyuzo Tsugami. 9 years and up.
Taylor, Mildred D. Roll of Thunder, Hear My Cry. (Dial, 1976) 11 years and up.

Alcott, Louisa May. Little Women: Or Meg, Jo, Beth, and Amy. (Little, 1968). Illustrated by Jessie Wilcox Smith. 12-16 years.
Brittain, Bill. The Wish Giver: Three Tales of Coven Tree. (Harper, 1983). Illustrated by Andrew Glass. 8-12 years. RL 7.
Byars, Betsy Cromer. Summer of the Swans. (Viking, 1970). Illustrated by Ted Coconis. 10-14 years.
Rodgers, Mary. Freaky Friday. (Harper, 1972). 10-14 years.

WORDLESS BOOKS

These picture books contain no words; the story is told entirely with pictures arranged in sequence.

Alexander, Martha *Bobo's Dream* (Dial, 1970)
Anno, Mitsumasa *Anno's Counting Book* (Crowell, 1977)
The great Japanese artist sets his counting book in a countryside that looks like New England, Each full-color picture represents a succeeding month, as well as time of day, and the growth and development of a small town, with houses, roads, plantings, all sorts of things to count in number sequence.
Anno, Mitsumasa *Anno's Flea Market* (Philomel, 1984)
The distinguished Japanese artist forces the eye to move across a landscape into a town where an amazingly rich flea market takes place. The market combines objects and people from many times and cultures.

Bang, Molly *The Grey Lady & the Strawberry Snatcher* (Four Winds, 1980)
This book involves a basket of strawberries, a skateboard, and more. The full-color illustrations of the grey lady and the green creature with a purple hat who follows her through swamp and wood are wonderful.
Briggs, Raymond *The Snowman* (Random House, 1978)
A boy builds a snowman that comes to life in his dreams.
Briggs, Raymond *Building the Snowman* (Little, Brown, 1985)
A boy builds a snowman and has magical adventures with him.
Bruna, Dick *A Story to Tell* (Price, Stern, 1968)

Collington, Peter *The Angel and the Soldier Boy* (Knopf, 1987

Day, Alexander *Good Dog, Carl* (Green Tiger, 1985)
dePaola, Tomie *The Hunter and the Animals* (Holiday, 1981)
dePaola, Tomie *Pancakes for Breakfast* (Harcourt, 1978)
Drescher, Henrik *The Yellow Umbrella* (Bradbury, 1987)
Two monkeys, a parent and child, open one yellow umbrella and simply take off. The umbrella carries them high into the sky, away from the city and over mountains, then turns into a boat to cross seas.
Dupasquier, Philippe *The Great Escape* (Houghton Mifflin, 1988)

Emberley, Ed *A Birthday Wish* (Little, Brown, 1977)

Florian, Douglas *Airplane Ride* (Crowell, 1984)
A bright, cartoon-style adventure as a perky little biplane goes soaring over the variegated landscape including plains and canyons.

Goodall, John *The Adventures of Paddy Pork* (Harcourt, 1968)
This is the British counterpart that details the adventures of a naughty pig and his bottomless curiosity.
Goodall, John *Creepy Castle* (Atheneum, 1975)
Goodall, John *Little Red Riding Hood* (Atheneum, 1988)

Goodall, John The Midnight Adventures of Kelly, Dot and Esmeralda (Atheneum, 1972)
Goodall, John Paddy Goes Traveling (Atheneum, 1982)
Goodall, John Paddy's Evening Out (Atheneum, 1973)
Paddy Pork is the pig-hero of a series of adventure books told in lavish, full-color, full-page and half-page illustrations.
Goodall, John Paddy to the Rescue (Atheneum, 1985)
Goodall, John Shrewbettina's Birthday (Harcourt, 1970)

Hoban, Tana Is It Red? Is It Yellow? Is It Blue? (Greenwillow, 1978)
Illustrates the primary colors using simple, handsomely reproduced photographs of everyday objects.
Hughes, Shirley Up and Up (Lothrop, 1986)
Hutchins, Pat Changes, Changes (Macmillan, 1971)
A delightful romp involving the transformation and reconfiguration of two wooden figures, a man and a woman, and brightly colored blocks that turn into a boat, a wagon, and eventually a home.
Hutchins, Pat Rosie's Walk (Macmillan, 1968)

Kitchen, Bert Animal Alphabet (Dial, 1984)
A large-format alphabet book featuring stern roman letters adorned by exotic animals. In another book, Animal Numbers, various creatures and their offspring illustrate numerals. This book won the New Yoirk Times Best Illustrated Book Award.
Krahn, Fernando Amanda and the Mysterious Carpet (Houghton Mifflin, 1985)
Krahn, Fernando The Mystery of the Giant Footprints (Dutton, 1977)
Krahn, Fernando Sleep Tight, Alex Pumpernickel (Little, 1982)

Mayer, Mercer Ah-Choo! (Dial, 1976)
Mayer, Mercer A Boy, a Dog, and a Frog (Dial, 1967)
A boy's discoveries and amusing adventures are spelled out in simple illustrations.
Mayer, Mercer Bubble, Bubble (Macmillan, 1973)
Mayer, Mercer Frog Goes to Dinner (Dial, 1974)
Mayer, Mercer Frog On His Own (Dial, 1973)
Mayer, Mercer Frog, Where Are You? (Dial, 1969)
Mayer, Mercer One Frog Too Many (Dial, 1975)
McCully, Emily and Arnold Picnic (Harper, 1984)
It's a perfect summer day, so the mouse family sets off in a red pickup truck to have a picnic by a lake. One child falls out, and the family doesn't notice that she's missing till late afternoon. No real damage is done and there is a happy ending.
McCully, Emily The Christmas Gift (Harper, 1988)

Ormerod, Jan Moonlight (Lathrop, 1982; Puffin, 1983)
The bedtime rituals in one little girl's family on an evening when, in fact, her parents fall asleep before she does are described in this appealing book.
Ornerod, Jan Sunshine (Lothrop, 1981; Puffin, 1983)
This companion book to Moonlight, tell about morning ritual in the same family.

Prater, John The Gift (Viking, 1985)

Schubert, Dieter Where's My Monkey? (Dial, 1987)
Spier, Peter Dreams (Doubleday, 1986)
Spier, Peter Noah's Ark (Doubleday, 1977)
Spier, Peter Peter Spier's Christmas (Doubleday, 1982)
Spier, Peter Peter Spier's Rain (Doubleday, 1982)
It is a clear, fair summer's day as a young girl and her younger brother go out to play in the yard. Soon the sky darkens and it begins to rain. The storm lasts all day, and the children and their dog are in and out of the house.

Turk, Hanne Happy Birthday, Max (Picture Book, 1984)
Max is a dapper and imaginative mouse. This book is about an elaborate birthday picnic for himself alone on a hill.
Turkle, Brinton Deep in the Forest (Dutton, 1976)
Reverses the conventional Goldilocks/Three Bears tale. This time the bear cub visits Goldilocks's family cabin.

Vincent, Gabrielle Breakfast Time, Ernest and Celestine (Greenwillow, 1982)
Vincent, Gabrielle Ernest and Celestine's Patchwork Quilt (Greenwillow, 1982)

Ward, Lynd The Silver Pony (Houghton Mifflin, 1973)
Winter, Paula The Bear and the Fly (Crown, 1976)
Three bears at dinner. Enter one fly. Chaos ensues. New York Times Best Illustrated Book Award.

Young, Ed The Other Bone (Harper, 1984)
A hound dog loses his bone to his watery reflection in this handsome book drawn in pencil.
Young, Ed Up a Tree (Harper, 1983)

PREDICTABLE BOOKS

These books contain word or sentence patterns that are repeated often enough to enable children to predict their appearance and thus begin to join in on the reading.

Blake, Quentin Mr. Magnolia (Salem House, 1980)
Brown, Margaret Wise Goodnight Moon (Harper, 1947)

Carle, Eric Do You Want to Be My Friend? (Putnam, 1986)

Delaney, A. The Gunnywolf (Harper, 1988)

Eastman, P.D. Are You My Mother? (Random House, 1960)
Emberly, Ed Drummer Hoff (Prentice-Hall, 1967)

Flack, Marjorie Ask Mister Bear (Macmillan, 1986)
Fox, Mem Hattie and the Fox (Bradbury, 1987)

Galdone, Paul The Gingerbread Boy (Clarion, 1975)
Galdone, Paul Henny Penny (Clarion, 1968)
Galdone, Paul The Three Little Pigs (Clarion, 1970)

Hawkins, Colin and Jacqui Old Mother Hubbard (Putnam, 1985)
Hill, Eric Where's Spot? (Putnam, 1980)

Ivimey, John Three Blind Mice (Clarion, 1987)

Koontz, Robin This Old Man: The Counting Song (Dodd,Mead, 1988)
Kovalski, Maryann The Wheels on the Bus (Little,Brown, 1987)

Martin,,Bill,Jr. Brown Bear, Brown Bear, What Do You See? (Holt, 1983)
Mosel, Arlene Tikki Tikki Tembo (Holt, 1968)

Peppe, Rodney The House That Jack Built (Delacorte, 1985)

Robert, Rose The Cake That Mack Ate (Atlantic, 1986)

Sendak, Maurice Chicken Soup with Rice (Harper, 1962)
Seuling, Barbara The Teeny Tiny Woman (Puffin, 1978)
Shaw, Charles It Looked Like Spilled Milk (Harper, 1947)
Stevens, Harry Fat Mouse (Viking, 1987)

Vipent, Elfrida The Elephant and the Bad Boy (Putnam, 1986)

Wadsworth, Olive Over in the Meadow (Viking, 1985)
Williams, Linda The Little Old Lady Who Was Not Afraid of Anything
(Crowell, 1986)

AWARD WINNING BOOKS	Age Range	Frye Reading Level
Aardema, Verna. Why Mosquitoes Buzz in People's Ears (Dial, '76). il. by Leo and Diane Dillon. Caldecott Medal.	4-8	6
Ackerman, Karen. Song and Dance Man (Knopf,'89). il. by Stephen Gammell. Caldecott Medal.	3-7	
Alexander, Lloyd. High King (Holt,'69). Newbery Medal.	10-14	
Armer, Laura Adams. Waterless Mountain (Longmans,'32). il. by Signey Armer. Newbery Medal.	10-16	
Atwater, Richard and Florence. Mr. Popper's Penguins (Little,'38) il. by Robert Lawson. Newbery Award.	8-12	6
Babbitt, Natalie. Kneeknock Rise (Farrar,'70). Newbery Honor.	8-12	8
Bailey, Carolyn Sherwin. Miss Hickory (Viking,'47) il. by Ruth Gannett. Newbery Medal.	8-12	6
Baker, Olaf. Where the Buffaloes Begin (Viking,'81). il. by Stephen Gammell. Caldecott Honor. New York Times Best Illustrated Book.	6-9	8
Baylor, Byrd. The Desert is Theirs (Scribner,'75). il. by Peter Parnall. Caldecott Honor.	6-10	6
Baylor, Byrd. Hawk, I'm Your Brother (Scribner,'76). il. by Peter Parnall. Caldecott Honor.	6-9	3
Baylor, Byrd. The Way to Start a Day (Scribner,'78). il. by Peter Parnall. Caldecott Honor.	6-9	3
Bang, Molly. Ten, Nine, Eight (Greenwillow,'83). Caldecott Honor. Amer. Lib. Assoc. Notable.	3-6	2
Bemelmans, Ludwig. Madeline's Rescue (Viking,'54) Caldecott Medal.	4-8	3
Blumberg, Rhoda. Commodore Perry in the Land of the Shogun (Lothrop,'85). Newbery Honor.	9-12	7
Blume, Judy. Tales of a Fourth-Grade Nothing. (Dutton,'72) il. by Roy Doty. 1975 Sequoyah Award.	7-10	3
Bond, Nancy. A String in the Harp (Atheneum,'76) Newbery Honor.	10-14	
Brink, Carol Ryrie. Caddie Woodlawn (Macmillan,'36). il. by Trina Schart Hyman. Newbery Medal.	9-12	8
Brown, Marcia. Cinderella (Scribner,'55). Caldecott Medal.	6-9	7
Brown, Marcia. Once a Mouse (Scribner,'62). Caldecott Medal. New York Times Best Illustrated.	4-7	5
Brown, Marcia. Shadow (Scribner,'83). Caldecott Medal.	5-9	
Brown, Marcia. Stone Soup (Scribner,'75). Caldecott Honor.	5-9	2
Bulla, Clyde Robert. Shoeshine Girl. (Crowell,'75) il. by Leigh Grant. 1978 Sequoyah Award.	8-12	2
Bunting, Eve Sixth Grade Sleepover (Harcourt,'86). 1989 Sequoyah Children's Award.	8-12	4
Burton, Virginia Lee. Little House (Houghton,'43) Caldecott Medal.	4-8	7
Byars, Betsy. Cybil War. (Viking,'81) il. by Gail Owens. 1984 Sequoyah Children's Award.	8-12	7
Byars, Betsy. Summer of the Swans (Viking,'70). il. by Ted Coconis. Newbery Medal.	10-14	

	Age Range	Frye Reading Level
Chrisman, Arthur Bowie. Shen of the Sea: Chinese Stories for Children (Dutton, '53) il. by Else Hasselriis. Newbery Medal.	10-14	4
Clark, Ann Nolan. Secret of the Andes (Viking, '80) ill. by Jean Charlot. Newbery Medal.	9-12	5
Cleary, Beverly. Dear Mr. Henshaw (Morrow, '83) il. by Paul Zelinsky. Newbery Medal. 1986 Sequoyah Children's Award.	8-12	4
Cleary, Beverly. Ramona the Pest (Morrow,'68) il. by Louis Darling. 1971 Sequoyah Children's Award.	8-12	
Clifford, Eth. Just Tell Me When We're Dead! (Houghton,'83) il. by George Hughes. 1986 Sequoyah Children's Award.	7-10	7
Coatsworth, Elizabeth Jane. The Cat Who Went to Heaven (Macmillan, '58) il. by Lynd Ward. Newbury Medal.	10-12	6
Cooney, Barbara. Chanticleer and the Fox (Crowell, 58). Caldecott Medal.	4-8	7
Cooper, Susan. Grey King (Atheneum,'76) il. by Michael Heslop. Newbery Medal.	9-14	5
d'Aulaire, Ingri. Abraham Lincoln (Doubleday, '40). Caldecott Medal.	5-9	6
DeAngeli, Marguerite. Door in the Wall (Doubleday,'89). Newbery Medal.	7-12	
DeJong, Meindert. Wheel on the School (Harper, '54) il. by Maurice Sendak. Newbery Medal.	10-14	5
De Poala, Tomie. Strega Nona (Prentice,'75). Caldecott Honor.	4-8	6
DeRegniers, Beatrice Schenk. May I Bring a Friend? (Atheneum, '65) il. by Beni Montresor. Caldecott Medal.	4-7	2
du Bois, William Pene. Twenty-One Balloons (Viking, '48). Newbery Medal.	8-12	10
Edmonds, Walter D. Matchlock Gun (Dodd, '41) il. by Paul Lantz. Newbery Medal.	7-11	9
Eichenberg, Fritz. Ape in a Cape: An Alphabet of Odd Animals (HBJ,'52). Caldecott Honor Book.		
Emberley, Barbara. Drummer Hoff (Prentice, '67) il. by Ed Emberley. Caldecott Medal.	3-6	7
Enright, Elizabeth. Thimble Summer (Holt, '66). Newbery Medal.	8-12	5
Estes, Eleanor. Ginger Pye (Harcourt,'79). Newbery Medal.	8-12	7
Estes, Eleanor, The Hundred Dresses (Harcourt,'44) il. by Louis Slobodkin. Newbery Honor.	8-12	7
Ets, Marie Hall. Nine Days to Christmas (Viking,'59). Caldecott Medal	4-7	7

	Age Range	Frye Reading Level
Farjeon, Eleanor. The Little Bookroom (Godine,'84) il. by Edward Ardizzone. Hans Christian Anderson.		
Feelings, Muriel. Jambo Means Hello: Swahili Alphabet Book (Dial,'74) il. by Tom Feelings. Caldecott Honor Book	5-9	6
Field, Rachel Lyman. Hitty: Her First Hundred Years (Macmillan, '57) il. by Dorothy P. Lathrop. Newbery Medal.	8-12	7
Field, Rachel Lyman. Prayer for a Child (Macmillan, '44) il. by Elizabeth Orton Jones. Caldecott Medal.	4-8	4
Finger, Charles J. Tales from Silver Lands (Doubleday,'24) il. by Paul Honore. Newbery Medal.	10-14	7
Fitzhugh, Louise. Harriet, the Spy (Harper,'64). 1967 Sequoyah Children's Award.	10-14	3
Fleischman, Paul. Joyful Noise: Poems for Two Voices (Harper, '89) il by Eric Beddors. Newbery Medal	9-11	
Fleischman, Sid. Whipping Boy (Greenwillow,'86) il. by Peter Sis. Newbery Medal.	7-11	3
Freedman, Russell. Lincoln: A Photobiography (Clarion,'87). Newbery Medal.	9-up	
Fritz, Jean. Homesick: My Own Story (Putnam,'82) il. by Margot Tomes. Newbery Honor.	10-12	6
Gag, Wanda. Millions of Cats (Cowell,'77) Newbery Honor.	4-8	3
Gannett, Ruth Stiles. My Father's Dragon (Random,'48) il. by Ruth Chrisman Gannett. Newbery Honor.	6-9	9
Gates, Doris. Blue Willow (Viking,'68) il. by Paul Lantz. Newbery Honor.	9-12	7
Gilson, Jamie. Thirteen Ways to Sink a Sub (Lothrop,'82) il. by Linda Strauss Edwards. 1985 Sequoyah Children's Award.	9-12	4
Gipson, Fred. Old Yeller (Harper,'56) il. by Carl Burger. 1959 Sequoyah Children's Award.	10-14	6
Goble, Paul. Girl Who Loved Wild Horses (Bradbury,'79). Caldecott Medal.	5-7	5
Gray, Elizabeth Janet. Adam of the Road (Viking, '43) il. by Robert Lawson. Newbery Medal.	9-12	9
Greene, Bette. Philip Hall Likes Me. I Reckon Maybe (Dial,'74) il. by Charles Lilly. Newbery Honor.	8-11	3
Grifalconi, Ann. The Village of Round and Square Houses (Little,'86). Caldecott Honor.	4-8	4
Hader, Berta. The Big Snow (Macmillan,'76). Caldecott Medal.	5-9	2
Haley, Gail E. A Story, A Story: An African Tale (Atheneum, '70). Caldecott Medal	5-8	
Hall, Donald. Ox-Cart Man (Viking, '83) il. by Barbara Cooney. Caldecott Medal. New York Times Best Illustrated Book.	5-9	5
Handforth, Thomas. Mei Li (Doubleday, '38) Caldecott Medal	4-8	6

	Age Range	Frye Reading Level
Hodges, Margaret. Saint George and the Dragon: A Golden Legend (Little,'84) il. by Trina Schart Hyman. Caldecott Medal. New York Times Best Illustrated.	5-10	7
Hogrogian, Nonny. One Fine Day (Macmillan, '71). Caldecott Medal.	4-8	3
Jarrell, Randall. Animal Family (Pantheon,'65) il. by Maurice Sendak. Newbery Honor. New York Times Best Illustrated.	6-12	7
Jeffers, Susan. Three Jovial Huntsmen: A Mother Goose Rhyme (Bradbury,'73). Caldecott Honor.	3-8	
Joslin, Sesyle. What Do You Say, Dear? What Do You Do, Dear? (Young Scott,'58) il. by Maurice Sendak. Caldecott Honor. New York Times Best Illustrated.	6-8	5
Jukes, Mavis. Like Jake and Me (Knopf,'84) il. by Lloyd Bloom. Newbery Honor.	6-10	1
Keats, Ezra Jack. Snowy Day (Viking,'76). Caldecott Medal.	3-6	3
Konigsbury, E.L. From Mixed-up Files of Mrs. Basel E. Frankweiler (Atheneum, '67). Newbery Medal.	8-12	8
Krumgold, Joseph. Onion John (Crowell,'59) il. by Symeon Shimin. Newbery Medal.	10-14	
Langstaff, John. Frog Went A-Courtin (Harcourt, '55) il. by Feodor Rojankovsky. Caldecott Medal.	4-8	3
Langston, Jane. The Fledgling (Harper,'80). Newbery Honor.	10-12	7
Lasky, Kathryn. Sugaring Time (Macmillan,'83) il. by Christopher G. Knight. Newbery Honor.	9-12	6
Latham, Jean Lee. Carry on Mr. Bowditch (Houghton,'55) il. by John O'Hara Cosgrave. Newbery Medal	10-14	
Lathrop, Dorothy P. Animals of the Bible: A Picture Book (Lippincott,'65). Caldecott Medal. Caldecott Medal	5-8	6
Lauber, Patricia. Volcano: The Eruption and Healing of Mount St. Helens (Bradbury,'86). Newbery Honor.	8-11	4
Lawson, Robert. Rabbit Hill (Viking, '45). Newbery Medal.	8-12	6
Lawson, Robert. They Were Strong and Good (Viking,'68). Caldecott Medal.	8-11	7
Lenski, Lois. Strawberry Girl (Lippincott,'73). Newbery Medal.	8-11	4
Lewis, Elizabeth. Young Fu of the Upper Yangtze (Holt,'60) il. by Ed Young. Newbery Medal.	9-12	8
Leaf, Munro. Story of Ferdinand (Viking,'36). il. by Robert Lawson. Caldecott Honor.	2-8	5
Leodhas, Sorche. Always Room for One More (Holt,'65) il. by Nonny Hogrogian. Caldecott Medal.	4-8	
Lesser, Rika. Hansel and Gretel (Dodd,'84) il. by Paul Zelinsky. Caldecott Honor.	4-7	7

	Age Range	Frye Reading Level
Lewis, Elizabeth. Young Fu of the Upper Yangtze (Holt,'60) il. by Ed Young. Newbery Medal.	9-12	8
Lionni, Leo. Frederick (Knopf,'67). Caldecott Honor.	5-8	4
Lionni, Leo. Swimmy (Pantheon,'63). New York Times Best Illustrated. Caldecott Honor.	3-6	4
Lobel, Arnold. Fables (Harper, '80). Caldecott Medal.	7-11	3
Low, Joseph. Mice Twice (McElderry,'80). Caldecott Honor.	4-8	
MacDonald, Golden. Little Island (Doubleday,'46) il. by Leonard Weisgard. Caldecott Medal.	5-8	7
MacDonald, Suse. Alphabatics (Bradbury,'86). Caldecott Honor Book.	4-8	
MacLachlan, Patricia. Sarah, Plain and Tall (Harper,'85) Newbery Medal.	8-11	2
Mark, Jan. Handles (Atheneum,'85). Carnegie Prize.	10-14	7
McCloskey, Robert. Make Way for Ducklings (Viking,'69) Caldecott Medal.	5-8	2
McCloskey, Robert. Time of Wonder (Viking,'77). Caldecott Medal.	5-9	9
McDermott, Gerald. Arrow to the Sun: A Pueblo Indian Tale (Viking,'74). Caldecott Medal.	4-8	1
Merrill, Jean. The Toothpaste Millionaire (Houghton,'72). 1977 Sequoyah Children's Award.	7-10	4
Miles, Miska. Annie and the Old One (Atlantic,'71) il. by Pater Parnall. Newbery Honor.	6-8	6
Milhous, Katherine. The Egg Tree (Scribner,'50). Caldecott Medal.		
Morey, Walt. Gentle Ben (Dutton,'65) il. by John Schoenherr. 1968 Sequoyah Children's Award.	10-14	7
Mosel, Arlene. Funny Little Woman (Dutton,'72) il. by Blair Lent. Caldecott Medal.	3-7	6
Musgrove, Margaret. Ashanti to Zulu: African Traditions (Dial,'76) il. by Leo Dillon. Caldecott Medal.	5-12	5
Ness, Evaline. Sam, Bangs, and Moonshine (Holt,'66). Caldecott Medal.	5-8	6
Neville, Emily Cheney. It's Like This, Cat (Harper, '63) Newbery Medal.	10-14	6
Nic Leodhas, Sorche. Always Room for One More (Holt,'65) il. by Nonny Hogrogian	4-8	5
North, Sterling. Rascal (Dutton,'63) il. by John Schoenherr. 1966 Sequoyah Children's Award.	9-12	9
O'Brien, Robert C. Mrs. Frisby & Rats of NIMH (Atheneum,'71) il. by Zena Bernstein. Newbery Medal. Newbery Medal	8-12	7
Paterson, Katherine. Bridge to Terabitha (Crowell,'77) il. by Donna Diamond. Newbery Medal	10-12	4
Paterson, Katherine. Great Gilly Hopkins (Lodestar,'85) Newbery Honor. National Book Award.	10-12	6
Perrault, Charles. Cinderella (Knopf,'88) il. by Diana Goode. Caldecott Honor.	5-9	

	Age Range	Frye Reading Level
Petersham, Maud Fuller. The Rooster Crows: A Book of American Rhymes and Jingles (Macmillan,'45). Caldecott Medal.	4-7	3
Politi, Leo. Song of the Swallows (Scribner,'48). Caldecott Medal.	4-8	7
Provensen, Alice. The Glorious Flight: Across the Channel with Louis Bleriot, July 25, 1909 (Viking,'83). Caldecott Medal.	3-8	5
Ransome, Arthur. The Fool of the World & The Flying Ship: A Russian Tale (Farrar,'68) il. by Uri Shulevitz. Caldecott Medal.	4-9	6
Raskin, Ellen. The Westing Game (Dutton,'78). Newbery Medal.	10-14	
Rawlings, Marjorie Kinnan. The Yearling. (Scribner,'67). Pulitzer Prize.	8-12	4
Rawls, Wilson. Summer of the Monkeys (Doubleday,'76). 1979 Sequoyah Children's Award.	10-12	5
Rockwell, Thomas. How to Eat Fried Worms (Franklin Watts,'73) il. by Emily Arnold McCully. 1976 Sequoyah Children's Award.	9-11	2
Ruckman, Ivy. Night of the Twisters (Crowell,'84) 1987 Sequoyah Children's Award.	8-11	7
Rylant, Cynthia. The Relatives Came (Bradbury,'85) il. by Stephen Gammell. Caldecot Honor. New York Times Best Illustrated.	5-8	7
Selden, George. Cricket in Times Square (Farrar,'60) il. by Garth Williams. Newbery Honor.	9-13	7
Sendak, Maurice. In the Night Kitchen (Harper,'70) Caldecott Honor. New York Times Best Illustrated.	4-8	3
Sendak, Maurice. Outside Over There (Harper,'81) Caldecott Honor. New York Times Best Illustrated.	4-8	5
Sendak, Maurice. Where the Wild Things Are (Harper,'63). Caldecott Medal	4-8	7
Snyder, Zilpha Keatley. The Egypt Game (Atheneum,'76) il. by Alton Raible. Newbery Honor.	8-12	9
Snyder, Zilpha Keatley. The Headless Cupid (Atheneum,'83) il. by Alton Raible. Newbery Honor.	8-12	8
Sperry, Armstrong. Call It Courage (Macmillan,'68). Newbery Medal.	8-12	7
Spier, Peter. Noah's Ark (Doubleday,'77). Caldecott Medal.	5-8	
Steig, William. Abel's Island (Farrar,'76). Newbery Honor.	8-12	9
Steig, William. Amazing Bone (Farrar,'76). Caldecott Honor.	3-8	8
Steig, William. Sylvester and Magic Pebble (Simon,'80) Caldecott Medal.	4-8	7
Steptoe, John. Mufaro's Beautiful Daughters: An African Tale (Lothrop,'87). Caldecott Honor.	5-8	7
Stolz, Mary. Noonday Friends (Harper,'65). Newbery Honor.	8-12	7

	Age Range	Frye Reading Level
Tafuri, Nancy. Have You Seen My Duckling? (Greenwillow,'84) Oriental Art. Caldecott Honor.	3-6	
Thurber, James. Many Moons (Harcourt,'71) il. by Louis Slobodkin. Caldecott Medal	8-12	
Tresselt, Alvin R. White Snow Bright Snow (Lothrop,'88) il. by Roger Duvoisin. Caldecott Medal.	4-8	
Turkle, Brinton. Thy Friend Obadiah (Viking, 69) Caldecott Honor.	4-7	6
Udry, Janice May. A Tree is Nice (Harper,'56) Caldecott Medal.	3-6	1
VanAllsburg, Chris. The Garden of Abdul Gasazi (Houghton, '79). Caldecott Honor. New York Times Best Illustrated.	5-9	6
VanAllsburg, Chris. Jumanji (Houghton,'81). Caldecott Medal.	5-9	4
VanAllsburg, Chris. Polar Express (Houghton,'85). Caldecott Medal.	4-8	4
Wallace, Bill. A Dog Called Kitty (Holiday,'80). 1983 Sequoyah Children's Award.	10-14	5
Ward, Lynd Kendall. Biggest Bear (Houghton,'52). Caldecott Medal.	4-8	6
Waugh, Charles G. (ed.). Newbery Award Reader (Harcourt,'84). Newbery Medal.	10-12	
Will & Nicolas (Mordvinoff). Finders Keepers (Harcourt,'51). Caldecott Medal.	5-9	
Willard, Nancy. A Visit to Blake's Inn: Poems for Innocent and Experienced Travelers (Harcourt,'81) il. by Alice Provensen. Newbery Medal.	8-12	4
Williams, Vera B. A Chair for My Mother (Greenwillow,'82) Caldecott Honor.	4-8	3
Wojciechowska, Maia. Shadow of a Bull (Atheneum,'64) il. by Alvin Smith. Newbery Medal.	10-14	6
Wright, Betty Ann. Christina's Ghost (Holiday,'85). 1988 Sequoyah Children's Award.	9-12	2
Yolan, Jane. Owl Moon (Philomel,'87) il. by John Schoenherr. Caldecott Medal.	2-6	
Yorinks, Arthur. Hey, Al (Farrar,'86) il. by Richard Egielski. Caldecott Medal.	3-up	1
Zemach, Harve. Duffy & the Devil: A Cornish Tale (Farrar,'73) il. by Margot Zemach. Caldecott Medal.	3-7	7
Zelinsky, Paul. Rumpelstiltskin: From the German of the Brothers Grimm (Dutton,'86). Caldecott Honor.	5-up	6
Zolotow, Charlotte. Mr. Rabbit and the Lovely Present (Harper,'62) il. by Maurice Sendak. Cladecott Honor.	4-8	1

REFERENCE RESOURCES

Ahlberg, Allan. The Mighty Slide. (Viking, 1988). Grades 2-8. 96 pages.

Five off-beat tales told in narrative verse, some as long as twenty-four pages.

Caselli, Giovanni. How the Human Body Works. (Grosset, 1987). 64 pages.

Dramatic allegorical illustrations to answer the most common questions about the human body.

Carle, Eric. Eric Carle's Treasory of Classic Stories for Children. (Orchard, 1988). K-4, 154 pages.

Caselli, Giovanni. Life Through the Ages. (Grosset, 1987). 64 pages.

In hundreds of color illustrations, the great ideas and moments in history from (Stone Age to Space Age) are chronicled.

Ciardi, John. You Read to Me, I'll Read to You. (Harper, 1987). Grades 1-4. 64 pages.

Of the thirty-seven poems by this critic-scholar-poet, every other one is written in a vocabulary that could be read by the average second-grade student. The others are meant to be read by the adult to the child.

deRegniers, Beatrice Schenk, Eva Moore, Mary M. White, and Jan Carr. Sing a Song of Popcorn: Every Child's Book of Poems. (Scholastic, 1988). K-5, 160 pages.

Each of the nine sections has been assigned to a different Caldecott Award-winning illustrator.

Fadiman, Clifton. The World Treasury of Children's Literature. (Little, Brown, 1984). Pre-S.-6, Two volumes (200 pages in each).

Greenfield, Eloise. Honey, I Love. (Harper, 1978). Pre-S.-3. 42 pages.

Sixteen short poems about the things and people children love: friends, cousins, older brothers, keepsakes, mother's clothes, music, and jump ropes.

Haviland, Virginia. The Fairy Tale Treasury. (Dell, 1986). Pre-S.-4, 191 pages.

Hopkins, Lee Bennett. Side by Side: Poems to Read Together. (Simon and Schuster, 1988). Pre-S.-2, 80 pages.

Lee, Dennis. Jelly Belly. (Bedrick Blackie, 1985). Pre-S.-3. 64 pages.

Here are eighty-six original nursery rhymes and poems from Canada's favorite children's poet.

Lester, Julius. The Tales of Uncle Remus. (Dial, 1987). Grades 1-6, 151 pages.

This celebrated black author has replaced Joel Chandler Harris's heavy dialect with a more contemporary and accessible Southern tongue in the mouth of an Uncle Remus who might be sitting on the front porch telling these 48 tales to his grandchild.

Milne, A.A. Now We Are Six. (Dell, 1975). K and up. 104 pages.
Thirty-one narrative poems.

Owl Magazine, by the editor of. The Kids' Question and Answer Book. (Grosset, 1988). 77 pages.
Questions and answers on 100 topics--from dinosaurs and dizziness to sneezes and hiccups.

Prelutsky, Jack. The New Kid on the Block. (Greenwillow, 1984) K-4, 160 pages.
Wonderful book of poetry for children.

Prelutsky, Jack. The Random House Book of Poetry for Children. (Random House, 1983). K-5, 248 pages.
Contains 572 selected poems grouped around 14 categories.

Prelutsky, Jack. Read-aloud Rhymes for the Very Young. (Knopf, 1986). Tod.-1, 88 pages.
More than 200 little poems for little people with little attention spans.

Phelps, Ethel Johnston. The Maid of the North and Other Folk Tale Heroines. (Holt, 1983). Gr. 2 and up, 174 pages.

Piper, Watty. Mother Goose, a Treasury of Best Loved Rhymes. (Platt, 1972). Tod.-2. 66 pages.
Contains 102 familiar rhymes.

Pope, Joyce. Do Animals Dream? (Viking, 1986). 96 pages.
Information, illustrations, and charts to answer the nearly 100 questions children ask most often at the Natural History Museum.

Rockwell, Anne. The Three Bears and 15 Other Stories. (Harper, 1984). Pre-S.-1, 117 pages.

Russell, William. Classics to Read Aloud to Your Children. (Crown, 1984). K and up. 400 pages.

Strickland, Dorothy S. (editor). Listen Children. (Bantam, 1982 - paperback only). K-5, 122 pages.
This short collection of black literature is a true anthology--managing to squeeze into its few pages little gems from poetry, mythg and folklore, plays, speeches, and, surprisingly, biography.

Untermeyer, Louis. The World's Great Stories. (Evans, 1964). Grade 5 and up, 256 pages.
Includes Greek and Roman myths, the Arthurian legends, the Magna Carta, Marco Polo, William Tell, and the Pied Piper.

Viorst, Judith. If I Were in Charge of the World and Other Worries. (Atheneum, 1984). Grade 3 and up. 56 pages.
Children reading these poems will gigle, then recognize themselves, their friends and enemies, and think "That's really the way it is!"

PRE-SCHOOL/KINDERGARTEN, ANNOTATED

The Adventures of Paddy Pork by John Goodall. Harcourt, 1968

Wordless. British counterpart that details the adventures of a naughty pig and his bottomless curiosity.

Ah-Choo! by Mercer Mayer. Dial, 1976

Wordless

Airport by Byron Barton. Crowell, 1982

Alfie's Feet by Shirley Hughes. Lothrop, Lee and Shepard, 1983

Amanda and the Mysterious Carpet by Fernando Drahn. Houghton Mifflin, 1985

Wordless

The Amazing Voyage of Jackie Grace by Matt Faulkner. Scholastic, 1987

Once he climbs into the bathtub, Jackie's imagination carries him away to the high seas where he battles pirates and a fierce storm.

Amiftka by Lucille Clifton; illust. by Thomas DiGrazia. Dutton, 1977

The Angel and the Soldier Boy by Peter Collington. Knopf, 1987

Wordless

Anno's Counting Book by M.Anno. Crowell, 1977

Japanese artist. Each full-color picture represents a succeeding month, as well as time of day, and the growth and development of a small town, with houses, roads, plantings, all sorts of things to count in number sequence.

Are You My Mother? by P.D. Eastman, Random House, 1960

Patterns; Classic; A baby bird falls from the nest and tries to find his mother.

Arnold of the Ducks by Mordicai Gerstein. Harper, 1985

A contemporary Mowgli, little Arnold disappears from his backyard wadding pool one day and finds himself not only adopted by a family of ducks, but also thinking and acting like a duck.

Ask Mister Bear by Marjorie Flack. Macmillan, 1986

Patterns

The Bear and the Fly by Paula Winter. Crown, 1976

Wordless. Three bears at dinner. Enter one fly. Chaos ensures.

Bedtime for Frances by Russell Hoban; illust. by Garth Williams. Harper & Row, 1960

Frances is a badger who often makes up songs about her days; bedtime, sibling rivalry, friendship, candy. Reflects small and specific concerns of young children.

Bennett Cerf's Book of Animal Riddles by Bennett Cerf. Random, 1959

A Birthday Wish by Ed Emberley. Little, Brown, 1977

Wordless

Blackberry Ink by Eve Merriam. Pictures by Hans Wilhelm. Morrow, 1985

Blueberries for Sal by Robert McCloskey. Viking, 1939

Bobo's Dream by Martha Alexander. Dial, 1970

Wordless

A Boy, a Dog, and a Frog by Mercer Mayer. Dial, 1967

Wordless

Breakfast Time, Ernest and Celestine by Gabrielle Vincent. Greenwillow, 1982

Wordless

Bringing the Rain to Kapiti Plain: A Nandi Tale by Verna Aardema. illust. by Beatriz Vidal

Minorities. A cumulative story from East Afria, about how Ki-pat brought the rain to the "dry, oh so dry, Kapiti Plain".

Broderick by Edward Ormondroyd. Houghton Mifflin, 1984

A mouse who, nestled away in a library, discovers the purpose of books.

Brown Bear, Brown Bear, What Do You See? by Bill Martin, Jr.; illust. by Eric Carle. Holt, 1983

Patterns

Bubble, Bubble by Mercer Mayer. Macmillan, 1973

Wordless

The Cake the Mack Ate by Rose Robert. Atlantic, 1986

Patterns

A Chair for My Mother by Vera B. Williams. Greenwillow, 1982.

Changes, Changes by Pat Hutchins. Macmillan, 1971

Wordless. Involves the transformation of two wooden figures, a man and a woman, and brightly colored blocks that turn into a boat, a wagon, eventually even a home.

A Chick Hatches by Joanna Cole and Jerome Wexler. Morrow, 1976

Chicken Soup with Rice by Maurice Sendak. Harper, 1962

Patterns

The Christmas Gift by Emily McCully. Harper, 1988

Wordless

Cloudy with a Chance of Meatballs by Judi Barrett. Atheneum, 1982

In the fantasy land of Chewandswallow, the weather changes three times a day (at breakfast, lunch, and supper), supplying all the residents with food out of the sky.

Come to the Doctor, Harry by Mary Chalmers. Harper & Row, 1981

The Complete Adventures of Peter Rabbit by Beatrix Potter. Puffin, 1984

One book supplies four tales of Peter Rabbit.

Corduroy by Don Freeman. Viking, 1968

Minorities. Corduroy is a small stuffed bear, waiting in a department store, who eventually goes home with a little black girl named Lisa.

Creepy Castle by John Goodall. Atheneum, 1975

Wordless

Curious George by H.A. Rey. Houghton Mifflin, 1941; 1973

Classic. First of a series of books about a small monkey captured in Africa by a man wearing a yellow hat and brought back to live in a city.

The Cut-ups Cut Loose by James Marshall. Puffin, 1989

Armed with rubber snakes, spitballs, and stink bombs, Spud and Joe are the quintessential neighborhood and school cut-ups.

The Day Jimmy's Boa Ate the Wash by Trinka Hakes Noble. Dial, 1980

Jimmy brings his pet boa constrictor on the class trip to the farm.

Deep in the Forest by Brinton Turkle. Dutton, 1976

Wordless

Dinosaur Bob and His Adventures with the Family Lizardo by William Joyce, Harper, 1988

Thed Lizardo family brings a dinosaur home from Africa with them.

Do You Want To Be My Friend? by Eric Carle. Putnam, 1971

Wordless

Dreams by Peter Spier. Doubleday, 1986

Wordless

Drummer Hoff by Ed Emberly. Prentice Hall, 1967

Patterns. Simple cumulative rhyme and funny illustrations describe the firing of a cannon by a gaggle of soldiers dressed in the style of the American Revolution.

Each Peach, Pear, Plum by Janet and Allan Ahlberg. Viking, 1984
A picture book set on a summer afternoon in the countryside in which nursery rhyme characters such as Goldilocks, the Three Bears, Bo Peep, and Jack and Jill can be spotted by readers.
The Elephant and the Bad Boy by Elfrida Vipont. Putnam, 1986
Patterns. It is never clear why the boy is bad, but an elephant and an infant go down a road followed by half the town.
The Enchanted Caribou by Elizabeth Cleaver. Atheneum, 1985
Minorities. A folktale from Canada about an Indian maiden who is changed into a white caribou by the old woman she allows into the tent of the hunters she is caring for.
Ernest and Celestine's Patchwork Quilt by Gabrielle Vincent. Greenwillow, 1982
Wordless
An Evening at Alfie's by Shirley Hughes. Lothrop, Lee and Shepard, 1985
"Babysitter" story describing excitement for Alfie, his baby sister, and the babysitter on the night the water pipe broke.
Fat Cat by Harry Stevens. Viking, 1987
Patterns
Father Fox's Pennyrhymes by Clyde Watson; illustrated by Wendy Watson. Macmillan, 1971
Nonsense verses.
Faye and Dolores by Barbara Samuels. Bradbury, 1985
Foolish Rabbit's Big Mistake by Rafe Martin. Putnam, 1985
One of the oldest versions of the "the sky is falling" tale.
Frederick by Leo Lionni. Pantheon, 1966
Frederick is a tiny gray field mouse who likes to dream.
Freight Train by Donald Crews. Greenwillow, 1984
Frog and Toad are Friends by Arnold Lobet. Harper, 1979
Stories relating to childhood.
Frog Goes to Dinner by Mercer Mayer. Dial, 1974
Wordless
Frog on His Own by Mercer Mayer. Dial, 1973
Wordless
Frog, Where Are You? by Mercer Mayer. Dial, 1969
Wordless
The Gift by John Prater. Viking, 1985
Wordless
The Gingerbread Boy by Paul Galdone. Clarion, 1968
Patterns
Good Dog Carl by Alexandra Day. Green Tiger, 1985
Wordless
Goodnight Moon by Margaret Wise Brown; illustrated by Clement Hurd. Harper & Row, 1947
Patterns. Story about bedtime rituals.
Grasshopper on the Road by Arnold Lobel. Harper & Row, 1978
The Great Escape by Philippe Dupasquier. Houghton Mifflin, 1988
Wordless
The Grey Lady and the Strawberry Snatcher by Molly Bang. Four Winds, 1980
Wordless. The grey lady and a green creature with a purple hat who follows her through swamp and wood.
Guinea Pigs Don't Read Books by Colleen S. Bare. Dodd, Mead, 1985
The Gunnywolf by A. Delaney. Harper, 1988
Patterns

Harry and the Terrible Whatzit by Dick Gackenbach. Clarion, 1984

Little Harry is positive his mother has been captured by the monsters he thinks live in the cellar.

Harry the Dirty Dog by Gene Zion. Harper & Row, 1956

A little white dog with black spots hates soap and water.

Hattie and the Fox by Mem Fox. Bradbury, 1987

Patterns

Henny Penny by Paul Galdone. Clarion, 1968

Patterns

Holes and Peeks by Ann Jonas. 1984

Minorities. Reassuring book for toddlers who worry about holes (such as toilets) that are sometimes scary and find things they can peek at (through a buttonhole) less frightening.

A House is a House for Me by Mary Ann Hoberman; illustrated by Betty Fraser. Viking, 1978

The House on East 88th Street by Bernard Waber. Houghton Mifflin, 1975

The Primm family discovers a gigantic crocodile in the bathtub of their new brownstone home.

The House That Jack Built by Rodney Peppe. Delacorte, 1985

Patterns

How Do I Put It On? by Shigeo Watanabe. Illust. by Yasuo Ohtomo. Philomel, 1979.

The Hunter and the Animals by Tomie dePaola. Holiday, 1981

Wordless

I Dance in My Red Pajamas by Edith Thacher Hurd; illustrated by Emily Arnold McCully. Harper & Row, 1982

If You Give a Mouse a Cookie by Laura Numeroff, Harper, 1985

A little boy offers a mouse a cookie.

Is It Red? Is It Yellow? Is It Blue? by Tana Hoban. Greenwillow, 1978

Illustrates the primary colors using reproduced photographs of everyday objects.

The Island of the Skog by Steven Kellogg, Dial, 1976

Sailing away from city life, a boatload of mice discover the island of their dreams.

It Could Always Be Worse by Margot Zemach. Farrar, Straus and Giroux, 1976

A Yiddish folk tale about a poor man who thinks his crowded household is so intolerably crowded that he goes to the rabbi to ask for advice. His life gets worse, but he learns to count his blessings.

It Looked Like Spilled Milk by Charles Shaw. Harper, 1947

Patterns

Jamberry by Bruce Degen. Harper & Row, 1983

Just Like Daddy by Frank Asch. Prentice-Hall, 1981

Katy and the Big Snow by Virginia Lee Burton. Houghton Mifflin, 1974

A brave, untiring tractor whose round-the-clock snowplowing saves the blizzard-bound city of Geoppolis.

Little Bear by Else Holmelund Minarik. Harper, 1978

Series of books about Little Bear and his family.

The Little Engine That Could by Watty Piper. Scholastic, 1979

Classic. The 1930 story of the little engine that smiled in the face of an insurmountable task.

The Little House by Virginia Lee Burton. Houghton Mifflin, 1942

Classic. Story of a little house that was built upon a hill long ago and, as time passed, the city closed upon it.

The Little Old Lady Who Was Not Afraid of Anything by Linda Williams. Crowell, 1986
Patterns
Little Red Riding Hood by John Goodall. Atheneum, 1988
Wordless. Classic.
Little Red Riding Hood retold by Trina Schart Hyman. Holiday House, 1983
Little Toot by Hardie Granatky. Putnam, 1939
Madeline by Ludwig Bemelmans,. Viking, 1939
Classic. Twelve little girls in Paris and their headmistress have a series of adventures.
Make Way for Ducklings by Robert McCloskey. Viking, 1941
Classic. Takes place in Boston. A family of ducks stops traffic as they march to their home in the Public Gardens.
May I Bring a Friend? by Beatrice Schenk DeRegniers; illust. by Beni Montresor. Atheneum, 1964.
The King and Queen keep inviting a little boy to visit, and each time he comes, he brings along a growing entourage if remarkable animal friends whose manners are not what they should be.
The Midnight Adventures of Kelly, Dot, and Esmeralda by John Goodall. Atheneum, 1972
Wordless
Mike Mulligan and His Steam Shovel by Virginia Lee Burton. Houghton Mifflin, 1939
Classic. Picture book about a man and his steam shovel, Mary Anne, who are declared obsolete.
Millions of Cats by Wanda Gag. Coward, McCann, 1928
Classic. About a little old man who goes to find a cat for a little old lady and brings home millions of cats.
Milton the Early Riser by Robert Kraus; illust. by Jose and Ariane Aruego. Simon and Schuster, 1972
Miss Rumphius by Barbara Cooney. Puffin, 1985
A woman fulfills her grandfather's wish that she do something to make the world more beautiful.
Moonlight by Jan Ormerod. Lothrop, Lee and Shepard, 1982
In one little girl's family on an eveing when her parents fall asleep before she does.
Mother Goose, A Treasury of Best Loved Rhymes by Watty Piper. Platt, 1972
The Mother Goose Treasury by Raymond Briggs. Coward, McCann, 1966
Mr. Gumpy's Outing by John Burningham. Crowell, 1971
On a hot summer afternoon an ungainly assortment of children and animals pile into Mr. Gumpy's boat.
Mr. Magnolia by Quentin Blake. Salem House, 1980
Patterns
My Kitchen by Harlow Rockwell. Greenwillow, 1980
The Mystery of the Giant Footprints by Fernando Krahn. Dutton, 1977
Wordless
The Napping House by Audrey Wood; illust. by Don Wood. Harcourt, 1984
A silly, sleepy tale set in a blue house in a blue world in which all the sleeping creatures in the house drift into granny's bed.
Nice Little Girls by Elizabeth Levy. Delacorte, 1978
Jackie has a problem with her new school: her teacher insists upon stereotyping classroom assignments as "boy" or "girl" jobs.

No Jumping on the Bed by Tedd Arnold. Dial, 1987
Warned that he mustn't jump on his bed or he might crash through the floor into the apartment below, Walter can't resist the temptation.
Noah's Ark by Peter Spier. Doubleday. 1977
Wordless. Narrative illustration showing details of the construction of the ark and habits of the animals.
Nobody Asked Me If I Wanted a Baby Sister by Martha Alexander. Dial, 1971
Noisy Nora by Rosemary Wells. Dial, 1973
Old Mother Hubbard by Colin and Jacqui Hawkins. Putnam, 1985
Patterns
The Old Woman and Her Pig and Ten Other Tales by Anne Rockwell. Crowell, 1979
One Fine Day by Nonny Hogrogian. Macmillan, 1971
One Frog Too Many by Mercer Mayer. Dial, 1975
Wordless
On Market Street by Arnold Lobel; illustrated by Anita Lobel. Greenwillow, 1981
The Other Bone by Ed Young. Harper, 1984
Wordless
Over in the Meadow by Olive Wadsworth. Viking, 1985
Patterns
Paddy Goes Traveling by John Goodall. Atheneum, 1982
Pancake Pie by Sven Nordquist. Morrow, 1984
Pancakes for Breakfast by Tomie dePaola. Harcourt, 1979
Wordless
The Pearl by Helen Heine. Atheneum, 1985
Peter Spier's Christmas by Peter Spier. Doubleday, 1982
Wordless
Peter Spier's Rain by Peter Spier. Doubleday, 1982
Wordless. Traces the activities of brother and sister through a rainy day and night, inside and outside the house.
Peter's Chair by Ezra Jack Keats. Harper & Row, 1967
Petunia the Silly Goose Stories by Roger Duvoisin. Knopf, 1988.
Five of the classic Petunia books featuring the scatter-brained but lovable goose.
The Philharmonic Gets Dressed by Karla Duskin; illust. by Marc Simont. Harper & Row, 1982
The Poky Little Puppy by Janette S. Lowrey. Golden, 1942
The classic Golden Book best seller.
The Quarreling Book by Charlotte Zolotow; illust. by Anita Lobel. Harper & Row, 1963
Rosie's Walk by Pat Hutchins. Macmillan, 1968
Round and Round and Round by Tana Hoban. Greenwillow, 1983
The Runaway Bunny by Margaret Wise Brown; illust. by Clement Hurd. Harper & Row, 1942
The Shopping Basket by John Burningham. Crowell, 1980
Shrewbettina's Birthday by John Goodall. Harcourt, 1970
Wordless
The Silver Pony by Lynn Ward. Houghton Mifflin, 1973
Wordless
Singing Bee: A Collection of Favorite Children's Songs compiled by Jane Hart; pictures by Anita Lobel. Lothrop, Lee and Shepard, 1982
Sleep Tight, Alex Pumpernickel by Fernanco Drahn. Little, 1982
Wordless

The Snowy Day by Ezra Jack Keats. Viking, 1962
Minorities. One snowy day, a little back boy named Peter puts on his red snowsuit and explores his city neighborhood.
The Snowman by Raymond Briggs. Random, 1978
Wordless
Something Special for Me by Vera B. Williams. Greenwillow, 1983
A Story to Tell by Dick Bruna. Price, Stern, 1968
Wordless
The Story of Ferdinand by Munro Leaf. Puffin, 1977
World-famous tale of a great Spanish bull who preferred sitting peacefully among the flowers to fighting gloriously in the bullring.
The Stupids Step Out by Harry Allard. Houghton Mifflin, 1974
The Summer Night by Charlotte Zolotow; illust. by Ben Schecter. Harper & Row, 1974
Sunshine by Jan Ormerod. Lothrop, 1981; Puffin, 1983
Wordless
Take Another Look by Tana Hoban. Greenwillow, 1981
The Tale of Peter Rabbit by Beatrix Potter. Warne, 1902
The Teeny Tiny Woman By Barbara Seuling. Puffin, 1978
Patterns
Ten, Nine, Eight by Molly Bang. Greenwillow, 1983
Minorities. Bedtime rituals of a little girl and her father.
The Terrible Thing That Happened at Our House by Marge Blaine; illust. by John C. Wallner. Four Winds, 1975
This Old Man: The Counting Song by Robin Koontz. Dodd, Mead, 1988
Thomas' Snowsuit by Robert Munsch. Annick, 1985
Thomas hates his new snowsuit.
Three Blind Mice by John Ivimey. Clarion, 1987
Patterns
The Three Little Pigs by Paul Galdone. Clarion, 1970
Patterns. Classic
Thy Friend, Obadiah by Brinton Turkle. Puffin, 1982
One of a series of books about a six-year-old boy and his colonial family on the island of Nantucket.
Tikki Tikki Tembo by Arlene Mosel. Holt, 1968
Patterns. Why Chinese people began giving all children short names.
Tomie do Paola's Mother Goose by Tomie dePaola. Putnam, 1985
Truck by Donald Crews. Greenwillow, 1980
Up a Tree by Ed Young. Harper, 1983
Wordless
Up and Up by Shirley Hughes. Lothrop, 1986
Wordles
The Very Busy Spider by Eric Carle. Philomel, 1986
The Very Hungry Caterpillar by Eric Carle. Philomel, 1969, 1986
A way to teach a child the days of the week, how to count to five, and how a caterpillar becomes a butterfly.
Wagon Wheels by Barbara Brenner. Harper, 1984
Minorities. Introduction to chapter books. Three young black brothers follow a map to their father's homestead on the western plains.
What a Good Lunch! by Shigeo Watanabe; illust. by Yasuo Ohtomo. Philomel, 1980

What's Under My Bed? by James Stevenson. Puffin, 1984
Two slightly worried grandchildren turn again and again for reassurance to their grandfather.
The Wheels on the Bus by Maryann Kovalski. Little, Brown, 1987
Patterns
When the New Baby Comes I'm Moving Out by Martha Alexander. Dial, 1981
Where the Wild Things Are by Maurice Sendak. Harper, 1984
An absolute must!!!
Where's My Monkey? by Dieter Schubert. Dial, 1987
Wordless
Where's Spot by Eric Hill. Putnam, 1980
Patterns. In looking for her missing puppy, Spot's mother searches every corner and niche of the house.
Whistle for Willie by Ezra Jack Keats. Viking, 1964
William's Doll by Charlotte Zolotow; illust. by William Pene duBois. Harper & Row, 1972
Wolf! Wolf! by Elizabeth and Gerald Rose. Faber, 1984
The classic tale of the naughty shepherd boy who cried "Wolf!".

BIBLIOGRAPHY

(SCHOOL PUBLICATIONS BASED ON FOXFIRE MODEL)

Adobe, Centennial High School, San Luis, Colorado 81152.
The Chicano experience in the San Luis Valley.

All-ah-wee, Nazareth High School, St. Thomas, U.S. Virgin Islands 00801.
Folk culture and environmental subjects of the Virgin Islands.

Bittersweet, Lebanon High School, 416 North Adam Street, Lebanon, Missouri. 65536.
Crafts, folk music, people and traditions of Missouri's Ozarks.

Cityscape, Western High School, Washington, D.C. 20007.
The multiethnic experience in urban neighborhoods

Clingstone, Greer High School, Greer, South Carolina 29651.
Heritage of a Piedmont community in the Carolinas.

Dovetail, Ronan High School, Ronan, Montana 59864.
Examines "dovetailing" of white/Flathead Indian experience in Montana mountain region.

Foxfire, Rabun Gap-Nacoochee High School, Rabun Gap, Georgia 30568.
Original Foxfire magazine describes crafts, folklife and traditions of the southern Appalachians.

Furrows, Mount View High School, Thorndike, Maine 04986.
Subjects drawn from rural region of interior Maine.

Guariquen, Associacion Dominicana de Boy Scouts, Santiago, Dominican Republic.
Spanish language magazine describes traditions of rural Dominican life.

Inkwell, Troy Area High School, Troy, Pennsylvania 16947.
Local history and community leaders in small town in northern Pennsylvania.

Kil-Kaas-Git, Prince of Wales High School, Craig, Alaska 99921.
Publication of Haida and Thlingit Indian students on Prince of Wales Island.

Ko Kākou, Kailua High School, Kailua, Hawaii 96740.
Old Hawaiian traditions and their modern interpretations of the island of Oahu.

Laulima, Ka'u High School, Pahala, Hawaii 96777.
Rural traditions of Hawaiian and Philippino people and the island of Hawaii.

Loblolly, Gary High School, Gary, Texas 75643.
Subjects drawn from rural traditions of East Texas pine country.

Nanih Waiya, Choctaw Central High School, Philadelphia, Mississippi 39350.
Traditions and life of the Mississippi Band Choctaw Indians.

Pig's Eye, New City School, St. Paul, Minnesota 55101.
Examines orally-transmitted traditions and stories of Minnesota.

Salt, Kennebunk High School. Kennebunk, Maine 04046.
Folklore, crafts and traditions of the rural coastal region of Maine.

Sea Chest, Cape Hatteras High School, Buxton, North Carolina 27936.
Stories, traditions and environment of the Outer Banks.

Shenango, College for Senior Americans, Edinboro State College, Sharon, Pennsylvania 16121.
Multiethnic traditions in an old industrial region in western Pennsylvania.

Skipjack, South Dorchester High School, Church Creek, Maryland 21622.
Life and traditions of the Chesapeake Bay Area.

Thistledown, Watkins Memorial High School, Pataskala, Ohio 43062.
Rural life and traditions in Ohio.

Tsa'aszi, Ramah Navajo High School, Ramah, New Mexico 87321.
Navajo Indian traditions, crafts and stories.

Windfalls, North Buncombe High School, Weaverville, North Carolina 28787
Western Carolina mountain folklore and crafts.

For further information on any of the above, write:

IDEAS (Institutional Development and Economic Affairs Service, Inc.)
1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036

Summertim

Kindergarten through Grade 6

Books marked with * are recommended as early as K-3, either for reading by children or for reading to them.

Adamson, Joy
Born Free
Aesop
Fables*
Alcott, Louisa May
Little Women
Andersen, Hans Christian
Fairy tales
Atwater, Richard and Florence
Mr. Popper's Penguins
Bailey, Carolyn Sherwin
Miss Hickory
Barrie, J.M.
Peter Pan
Baum, L. Frank
The Wonderful Wizard of Oz
Bemelmans, Ludwig
Madeline series*
Bond, Michael
A Bear Called Paddington
Boston, L.M.
The Children of Green Knowe
Brink, Carol Ryrie
Caddie Woodlawn
Brown, Margaret Wise
*Goodnight, Moon**
Brunhoff, Jean de
*The Story of Babar**
Burnett, Frances Hodgson
The Secret Garden
Burton, Virginia Lee
*Mike Mulligan and His Steam Shovel**
Butterworth, Oliver
The Enormous Egg
Clark, Ann Nolan
Secret of the Andes
Cleary, Beverly
Henry Huggins series
Coatsworth, Elizabeth
The Cat Who Went to Heaven
Dalgliesh, Alice
*The Bears on Hemlock Mountain**
*The Courage of Sarah Noble**
De Angeli, Marguerite
The Door in the Wall
De Jong, Meindert
The House of Sixty Fathers
The Wheel on the School
Dodge, Mary Mapes
Hans Brinker, or the Silver Skates

Lindgren, Astrid
Pippi Longstocking series
Lofting, Hugh
Doctor Dolittle series
London, Jack
The Call of the Wild
White Fang
MacDonald, Betty
*Mrs. Piggle-Wiggle**
MacGregor, Ellen
Miss Pickerell series
McCloskey, Robert
*Blueberries for Sal**
Homer Price
*Make Way for Ducklings**
McSwigan, Marie
Snow Treasure
Meigs, Cornelia
Invincible Louisa
Milne, A.A.
*The House at Pooh Corner**
*Now We Are Six**
*When We Were Very Young**
*Winnie-the-Pooh**
Minarik, Else Holmelund
Little Bear
Montgomery, L.M.
Anne of Green Gables
Mukerji, Dhan Ghopal
Gay-Neck, the Story of a Pigeon

Norton, Mary
The Borrowers series
O'Hara, Mary
My Friend Flicka
Pearce, Philippa
Tom's Midnight Garden
Perrault, Charles
*Cinderella**
Potter, Beatrix
*The Tale of Peter Rabbit**
Pyle, Howard
The Merry Adventures of Robin Hood
Rey, H.A.
Curious George series*
Richter, Conrad
The Light in the Forest
Selden, George
*The Cricket in Times Square**
Seuss, Dr.
*The Cat in the Hat**
Sewell, Anna
Black Beauty
Sorensen, Virginia
Miracles on Maple Hill
Speare, Elizabeth George
The Witch of Blackbird Pond
Sperry, Armstrong

Doyle, Arthur Conan
Adventures of Sherlock Holmes
Dumas, Alexander
The Count of Monte Cristo
The Three Musketeers
Du Maurier, Daphne
Rebecca
Edmonds, Walter D.
Drums along the Mohawk

Ferber, Edna
Cimarron
Forbes, Esther
Johnny Tremain
Forester, C.S.
The African Queen
The Hornblower series
Frank, Anne
Diary of a Young Girl
Frost, Robert
Poems
Gallico, Paul
The Snow Goose
Gunther, John
Death Be Not Proud
Guthrie, A.B.
The Big Sky
Haggard, H. Rider
King Solomon's Mines
Hansberry, Lorraine
A Raisin in the Sun
Hemingway, Ernest
The Old Man and the Sea
Hersey, John
A Bell for Adano
Hiroshima
The Wall
Heyerdahl, Thor
Kon-Tiki
Hilton, James
Goodbye, Mr. Chips
Lost Horizon
Hudson, W.H.
Green Mansions
Hughes, Richard
A High Wind in Jamaica
Hugo, Victor
The Hunchback of Notre Dame

Irving, Washington
The Legend of Sleepy Hollow
Keller, Helen
Story of My Life
Kennedy, John F.
Profiles in Courage
Kipling, Rudyard
Kim
Knowles, John
A Separate Peace
Lee, Harper

e Favorites

Life on the Mississippi
The Prince and the Pauper
erne, Jules
Around the World in Eighty Days
Journey to the Center of the Earth
Mysterious Island
20,000 Leagues under the Sea
allace, Lewis
Ben-Hur
ashington, Booker T.
Up from Slavery
ells, H.G.
The Time Machine
War of the Worlds
harton, Edith
Ethan Frome
ilder, Thornton
The Bridge of San Luis Rey
ister, Owen
The Virginian
ates, Elizabeth
Amos Fortune, Free Man

Grades 9 through 12

gee, James
A Death in the Family
nderson, Sherwood
Winesburg, Ohio
usten, Jane
Emma
Northanger Abbey
Pride and Prejudice
Sense and Sensibility
ldwin, James
Go Tell It on the Mountain
lzac, Honore de
Pere Goriot
ckett, Samuel
Waiting for Godot
he Bible
Old Testament
New Testament
lt, Robert
A Man for All Seasons
ontë, Charlotte
Jane Eyre
ontë, Emily
Wuthering Heights
owning, Robert
Poems
ck, Pearl
The Good Earth
tler, Samuel
The Way of All Flesh
mus, Albert
The Plague
The Stranger

Forster, E.M.
A Passage to India
A Room with a View
Franklin, Benjamin
The Autobiography of Benjamin Franklin
Galsworthy, John
The Forsyte Saga
Golding, William
Lord of the Flies
Goldsmith, Oliver
She Stoops to Conquer
Graves, Robert
I, Claudius
Greene, Graham
The Heart of the Matter
The Power and the Glory
Hamilton, Edith
Mythology
Hardy, Thomas
Far From the Madding Crowd
Jude the Obscure
The Mayor of Casterbridge
The Return of the Native
Tess of the D'Urbervilles
Hawthorne, Nathaniel
The House of the Seven Gables
The Scarlet Letter
Hemingway, Ernest
A Farewell to Arms
For Whom the Bell Tolls
The Sun Also Rises
Henry, O.
Stories
Hersey, John
A Single Pebble
Hesse, Hermann
Demian
Siddhartha
Steppenwolf
Homer
The Iliad
The Odyssey
Hughes, Langston
Poems
Hugo, Victor
Les Miserables
Huxley, Aldous
Brave New World
Ibsen, Henrik
A Doll's House
An Enemy of the People
Ghosts
Hedda Gabler
The Master Builder
The Wild Duck
James, Henry
The American
Daisy Miller
Portrait of a Lady

Sandburg, Carl
Abraham Lincoln: The Prairie Years
Abraham Lincoln: The War Years
Saroyan, William
The Human Comedy
Sayers, Dorothy
The Nine Tailors
Shakespeare, William
Plays and sonnets
Shaw, George Bernard
Arms and the Man
Major Barbara
Pygmalion
Saint Joan
Sheridan, Richard B.
The School for Scandal
Shute, Nevil
On the Beach
Sinclair, Upton
The Jungle
Sophocles
Antigone
Oedipus Rex
Steinbeck, John
East of Eden
The Grapes of Wrath
Of Mice and Men
Stowe, Harriet Beecher
Uncle Tom's Cabin
Swift, Jonathan
Gulliver's Travels
Thackeray, William M.
Vanity Fair
Thoreau, Henry David
Walden
Tolstoy, Leo
Anna Karenina
War and Peace
Trollope, Anthony
Barchester Towers
Turgenev, Ivan
Fathers and Sons
Twain, Mark
Pudd'nhead Wilson
Updike, John
Rabbit Run
Vergil
The Aeneid
Voltaire
Candide
Warren, Robert Penn
All the King's Men
Waugh, Evelyn
Brideshead Revisited
A Handful of Dust
Wharton, Edith
Age of Innocence

The Twenty-One Balloons
Edmonds, Walter D.
The Matchlock Gun
Estes, Eleanor
Ginger Pye
Moffats series
Farley, Walter
The Black Stallion
Field, Rachel
Hitty, Her First Hundred Years
Fritz, Jean
The Cabin Faced West
Gilbreth, Frank B. and Ernestine G. Carey
Cheaper by the Dozen
Gipson, Fred
Old Yeller
Godden, Rumer
*The Mousewife**
Grahame, Kenneth
*The Reluctant Dragon**
The Wind in the Willows
Gray, Elizabeth Janet
Adam of the Road
Grimm, Jacob and Wilhelm
Grimm's Fairy Tales
Hawes, Charles
The Dark Frigate
Haywood, Carolyn
Betsy series*
Henry, Marguerite
King of the Wind
Misty of Chincoteague
Keith, Harold
Rifles for Watie
Kelly, Eric
The Trumpeter of Krakow
Kipling, Rudyard
Captains Courageous
*Just So Stories for Little Children**
The Jungle Book
Kjelgaard, Jim
Big Red
Knight, Eric
Lassie Come Home
Krumgold, Joseph
. . . and Now Miguel
Onion John
La Farge, Oliver
Laughing Boy
Lamb, Charles and Mary
Tales from Shakespear
Latham, Jean Lee
Carry on, Mr. Bowditch
Lawson, Robert
Ben & Me
Rabbit Hill
Leaf, Munro
*The Story of Ferdinand**
Lear, Edward
*Book of Nonsense**
Lenski, Lois
Strawberry Girl
Lewis, C.S.
Chronicles of Narnia series

Spyri, Johanna
Heidi
Steinbeck, John
The Red Pony
Stevenson, Robert Louis
*A Child's Garden of Verses**
Kidnapped
Treasure Island
Travers, Pamela L.
Mary Poppins series
Van Loon, Hendrik
The Story of Mankind
White, E.B.
Charlotte's Web
Stuart Little
Wilder, Laura Ingalls
Little House series
Williams, Margery
*The Velveteen Rabbit**
Wyss, Johann
Swiss Family Robinson
Zion, Gene
*Harry the Dirty Dog**

Grades 7 and 8

Alcott, Louisa May
Little Men
Bagnold, Enid
National Velvet
Blackmore, Richard D.
Lorna Doone
Boulle, Pierre
The Bridge over the River Kwai
Bradbury, Ray
Dandelion Wine
Fahrenheit 451
The Illustrated Man
Martian Chronicles
Buchan, John
The Thirty-Nine Steps
Bunyan, John
The Pilgrim's Progress
Carroll, Lewis
Alice's Adventures in Wonderland
Through the Looking Glass
Clark, Walter
The Ox-Bow Incident
Cooper, James Fenimore
The Deerslayer
The Last of the Mohicans
Curie, Eve
Madame Curie: A Biography
Dana, Richard Henry
Two Years before the Mast
Day, Clarence
Life with Father
Defoe, Daniel
Robinson Crusoe
Dickens, Charles
A Christmas Carol
Douglas, Lloyd C.
The Robe

London, Jack
The Sea-Wolf
Lord, Walter
A Night to Remember
Malory, Sir Thomas
Le Morte d'Arthur
Maxwell, Gavin
Ring of Bright Water
McCullers, Carson
Member of the Wedding
Michener, James
The Bridges at Toko-Ri
Mitchell, Margaret
Gone with the Wind
Nordhoff, Charles and J.N. Hall
Mutiny on the Bounty
O'Dell, Scott
Island of the Blue Dolphins
Orczy, Baroness Emma
The Scarlet Pimpernel
Paton, Alan
Cry, the Beloved Country
Pyle, Howard
Men of Iron
Rawlings, Marjorie Kinnan
The Yearling
Renault, Mary
The King Must Die
Roberts, Kenneth
Northwest Passage
Saint-Exupery, Antoine de
The Little Prince
Wind, Sand and Stars
Saki
Stories
Schaefer, Jack
Shane
Scott, Sir Walter
Ivanhoe
Shelley, Mary
Frankenstein
Smith, Betty
A Tree Grows in Brooklyn
Steinbeck, John
The Pearl
Tortilla Flat
Stevenson, Robert Louis
The Black Arrow
The Strange Case of Dr. Jekyll and Mr. Hyde
Stoker, Bram
Dracula
Thurber, James
The Thurber Carnival
Tolkien, J.R.R.
The Hobbit
The Lord of the Rings
Twain, Mark
The Adventures of Huckleberry Finn
The Adventures of Tom Sawyer
A Connecticut Yankee in King Arthur's Court
Innocents Abroad

Death Comes for the Archbishop
My Antonia
Cervantes, Miguel
Don Quixote
Chaucer, Geoffrey
The Canterbury Tales
Chekhov, Anton
The Cherry Orchard
Chopin, Kate
The Awakening
Collins, Wilkie
The Moonstone
Conrad, Joseph
Heart of Darkness
Lord Jim
The Secret Sharer
Victory
Crane, Stephen
The Red Badge of Courage
Dante
The Divine Comedy
Defoe, Daniel
Moll Flanders
Dickens, Charles
Bleak House
David Copperfield
Great Expectations
Hard Times
Oliver Twist
A Tale of Two Cities
Dickinson, Emily
Poems
Dinesen, Isak
Out of Africa
Dostoevski, Fyodor
The Brothers Karamazov
Crime and Punishment
Dreiser, Theodore
An American Tragedy
Sister Carrie
Eliot, George
Adam Bede
Middlemarch
Mill on the Floss
Silas Marner
Eliot, T.S.
Murder in the Cathedral
Ellison, Ralph
Invisible Man
Emerson, Ralph Waldo
Essays
Faulkner, William
Absalom, Absalom!
As I Lay Dying
Intruder in the Dust
Light in August
The Sound and the Fury
Fielding, Henry
Joseph Andrews
Tom Jones
Fitzgerald, F. Scott
The Great Gatsby
Tender Is the Night
Flaubert, Gustave
Madame Bovary
Joyce, James
Portrait of the Artist As a Young Man
Dubliners
Kafka, Franz
The Castle
Metamorphosis
The Trial
Keats, John
Poems
Kerouac, Jack
On the Road
Koestler, Arthur
Darkness at Noon
Lawrence, D.H.
Sons and Lovers
Lawrence, Jerome and Robert E. Lee
Inherit the Wind
Lewis, Sinclair
Arrowsmith
Babbitt
Main Street
Llewellyn, Richard
How Green Was My Valley
Machiavelli
The Prince
MacLeish, Archibald
J.B.
Mann, Thomas
Buddenbrooks
The Magic Mountain
Marlowe, Christopher
Dr. Faustus
Maugham, Somerset
Of Human Bondage
McCullers, Carson
The Heart Is a Lonely Hunter
Melville, Herman
Billy Budd
Moby-Dick
Typee
Miller, Arthur
The Crucible
Death of a Salesman
Monsarrat, Nicholas
The Cruel Sea
O'Neill, Eugene
The Emperor Jones
A Long Day's Journey into Night
Mourning Becomes Electra
Orwell, George
Animal Farm
1984
Pasternak, Boris
Doctor Zhivago
Poe, Edgar Allan
Short stories
Remarque, Erich
All Quiet on the Western Front
Rolvaag, O.E.
Giants in the Earth
Rostand, Edmond
Cyrano de Bergerac
Salinger, J.D.
The Catcher in the Rye
The Sword in the Stone
Wilde, Oscar
The Importance of Being Earnest
The Picture of Dorian Gray
Wilder, Thornton
Our Town
Williams, Tennessee
The Glass Menagerie
A Streetcar Named Desire
Wolfe, Thomas
Look Homeward, Angel
Woolf, Virginia
Mrs. Dalloway
To the Lighthouse
Wouk, Herman
The Caine Mutiny
Wright, Richard
Black Boy
Native Son

SOURCE: The National Endowment for the Humanities solicited supplemental reading lists from public and private schools in every state. Many of the schools had been chosen by the U.S. Department of Education as exemplary schools; others were known to have strong humanities programs. Sixty of the extracurricular lists that NEH received were used to compile this list. The list includes all titles published in 1960 or before that appeared on at least five of those reading lists. The only exception is in the early grades: Because many schools did not submit suggested readings for these grades, some titles that were mentioned fewer than five times have been added to the K-3 category.

For additional copies of this reading list, call or write:
Office of Publications and Public Affairs
NEH, Room 406
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
202/786-0438

P88-15

WHOLE LANGUAGE BIBLIOGRAPHY

Applebee, Arthur H. "Children and Stories: Learning the Rules of the Game." Language Arts, September, 1979.

Artley, A. Sterl. "The Word is Psy-cho-lin--guis-tics." School & Community, May, 1979.

Atwell, N. In the Middle: Writing, Reading and Learning with Adolescents. Portsmouth, N.H: Boynton/Cook (Heinemann). 1987.

Bean, W., & Bouffler, C. Spell by Writing. Portsmouth NH: Heinemann. 1988.

Bissex, G. Gyns at Work: A Child Learns to Read and Write. Cambridge, MA: Harvard University Press. 1980.

Bridge, Connie. "Predictable Materials for Beginning Readers." Language Arts, May, 1979.

Brown, Garth. "Development of Story in Children's Reading and Writing," Theory into Practice, December, 1977.

Burke, Carolyn. "Oral Reading Analysis: A View of the Reading Process." Help for the Reading Teacher: New Directions in Research. NCTE, 1975.

Butler, A.,& Turbill, J. Towards a Reading-Writing Classroom. Portsmouth, NH: Heinemann. 1984.

Calkins, L. The Art of Teaching Writing. Portsmouth, NH: Heinemann, 1986.

Chomsky, Carol. "Write First, Read Later." Childhood Education, March, 1971.

Clay, M. Observing Young Readers: Selected Papers. Portsmouth, NH: Heinemann, 1982.

Clay, M. What did I write? Portsmouth, NH: Heinemann, 1987.

Cooper, Charles R. and Anthony R. Petrosky. "A Psycholinguistic View of the Fluent Reading Process." Journal of Reading, December, 1976.

Cramer, Ronald and B. Cramer. "Writing by Imitating Language Models." Journal of Reading, December, 1976.

Ferreiro, Emilia. "What is Written in a Written Sentence? A Developmental Answer." Journal of Education, November, 1978.

Forester, Anne D. "What Teachers Can Learn From 'Natural Readers.'" The Reading Teacher, November, 1977.

Fox, Patricia L. "Reading as a Whole Brain Function." The Reading Teacher, October, 1979.

Freedman, Glenn and Elizabeth G. Reynolds. "Enriching Basal Reader Lessons With Semantic Webbing." The Reading Teacher, March, 1980.

Gentry, R. Spel . . . Is a Four-Letter Word. Portsmouth, NH: Heinemann, 1987.

Goodman, K. What's Whole in Whole Language? Portsmouth, NH: Heinemann, 1986.

Goodman, K., Goodman, Y., & Hood, W. The Whole Language Evaluation Book. Portsmouth, NH: Heinemann, 1989.

Goodman, K., Smith, E., Meredith, R., & Goodman, Y. Language and Thinking in School: A Whole-Language Curriculum (3rd ed.) New York: Richard C. Owen, 1987.

Goodman, Kenneth S. "A Linguistic Study of Cues & Miscues in Reading." Elementary English, October, 1965.

Goodman, Kenneth S. "The Know-More and the Know-Nothing Movements in Reading: A Personal Response." Language Arts, September, 1979.

Goodman, Kenneth. "The Reading Process: A Psycholinguistic View." Language and Thinking in School. Holt Rinehart and Winston, 1976.

Goodman, Kenneth and Yetta Goodman. "Learning about Psycholinguistic Processes by Analyzing Oral Reading." Harvard Education Review, August, 1977.

Goodman, Yetta and Dorothy J. Watson. "A Reading Program to Live With: Focus on Comprehension." Language Arts. November/December, 1977.

Goodman, Yetta. "I Never Read Such a Long Story Before." English Journal, November, 1974.

Graves, D. Writing: Teachers and Children at Work. Portsmouth, NH: Heinemann, 1983.

Graves, Donald. "Balance the Basics: Let Them Write." Learning, April, 1978.

Hall, Mary Anne. "Language-Centered Reading: Premises and Recommendations." Language Arts, September, 1979.

Halliday, M.A.K. Learning How to Mean. Edward Arnold, 1975.

Hansen, J. When Writers Read. Portsmouth, NH: Heinemann, 1987.

Hansen, J., Newkirk, T., & Graves, D. (Eds.) Breaking Ground: Teachers Relate Reading and Writing in the Elementary School. Portsmouth, NH: Heinemann, 1985.

Harste, J., Woodward, V., & Burke, C. Language Stories and Literacy Lessons. Portsmouth, NH: Heinemann, 1984.

Harste, Jerome C. and Carolyn L. Burke. "Understanding the Hypotheses, It's the Teacher that Makes the Difference." Reading Horizons: Selected Readings, 1979.

Holdaway, D. The Foundations of Literacy. Portsmouth, NH: Heinemann, 1979.

Horning, Alice S. "On Defining Redundancy in Language: Case Notes," Journal of Reading, January, 1979.

Hornsby, D., Sukarna, D., & Parry, J. Read On: A Conference Approach to Reading. Portsmouth, NH: Heinemann. 1988.

Jaggar, A., & Smith-Burke, M. (Eds.). Observing the Language Learner. Newark, DE: International Reading Association; Urbana, IL: National Council of Teachers of English, 1985.

King, Martha L. and Victor Rentel. "Toward a Theory of Early Writing Development." Research in the Teaching of English, October, 1979.

Loughlin, C., & Martin, M. Supporting Literacy: Developing Supportive Learning Enviroments. New York: Teachers College Press, 1987.

McConaughy, Stephanie H. "Using Story Structure in the Classroom," Language Arts, February, 1980.

Morris, R. Darrell. "Some Aspects of the Instructional Environment and Learning to Read." Language Arts, May, 1979.

Muth, K. Children's Comprehension of Text: Research into Practice. Newark, DE: International Reading Association. 1989.

Newkirk, T., & Atwell, N. (Eds.). Understanding Writing: Ways of Observing, Learning, and Teaching (2nd ed.). Portsmouth NH: Heinemann, 1988.

Newman, J. Whole Language: Theory in Use. Portsmouth, NH: Heinemann, 1985.

Parry, J., & Hornsby, D. Write On: A Conference Approach to Writing. Portsmouth, NH: Heinemann, 1988.

Rhodes, Lynn. "I Can Read! Predictable Books as Resources for Reading & Writing Instruction." The Reading Teacher, February, 1981.

Rig, Pat. "Dialect and/in/for Reading." Language Arts. March, 1978.

Routman, R. Transitions: From Literature to Literacy. Portsmouth, NH: Heinemann, 1988.

Sherman, Barry W. "Reading for Meaning: Don't Let Work Study Blind Your Students." Learning, November, 1979.

Smith, F. Understanding Reading (3rd ed.) . Hillsdale, NJ: Lawrence Erlbaum. A Guide to How Reading is Learned as an "Experience-constructing" Activity, 1986.

Smith, F. "The Language Arts and the Learner's Mind." Language Arts, May, 1979.

Smith, F. "The Uses of Language." Language Arts, September, 1977.

Smith, F. Reading Without Nonsense. Teachers College, 1979.

Smith, F. "Twelve Easy Ways to Make Learning to Read Difficult, and One Difficult Way to Make It Easy." Psycholinguistics and Reading. Holt, Rinehart and Winston, 1973.

Strickland, D., & Morrow, L. (Eds). Emerging Literacy: Young Children Learn to Read and Write. Newark, DE: International Reading Association, 1989.

Teale, William H. "Positive Environments for Learning to Read: What Studies of Early Readers Tell Us." Language Arts, November/December, 1978.

Temple, C., Nathan, R., Burris, N., & Temple, F. The Beginnings of writing (2nd ed.). Boston: Allyn & Bacon, 1988.

Torrey, Jane W. "Learning to Read Without a Teacher: A Case Study." Elementary English, May, 1969. Also in Psycholinguistics and Reading Frank Smith, editor. Holt, Rinehart and Winston, 1973.

Tovey, Duane R. "Teachers' Perceptions of Children's Reading Miscues." Reading Horizons, September, 1979.

Watson, Dorothy J. "The Reader-Thinker's Comprehension Centered Reading Program." Reading Comprehension at Four Linguistic Levels, IRA, 1979.

Weaver, C. Reading Process and Practice: From Sociopsycholinguistics to Whole Language. Portsmouth, NH: Heinemann, 1988.

Webb, Mary. "And They Lived Happily Ever After." Language Arts, March, 1977.

EDUCATOR'S BIBLIOGRAPHY

Adams, Anthony, ed. NEW DIRECTIONS IN ENGLISH TEACHING. England: The Falmer Press, 1982.

Arkow, Phil, ed. DYNAMIC RELATIONSHIPS IN PRACTICE: ANIMALS IN THE HELPING PROFESSIONS. 1984.

Barbour, Ian G. TECHNOLOGY, ENVIRONMENT, AND HUMAN VALUES. New York: Praeger Publishers, 1980.

Beach, Richard, and Lillian S. Bridwell, ed. NEW DIRECTIONS IN COMPOSITION RESEARCH. New York: The Guilford Press, 1984.

Becker, James M. SCHOOLING FOR A GLOBAL AGE. New York: McGraw-Hill Book Company, 1979.

Bronowski, J. A SENSE OF THE FUTURE. Ed. Piero E. Ariotti in collaboration with Rita Bronowski. Cambridge, Massachusetts: The MIT Press, 1977.

Braun, Carl, and Victor Froese. AN EXPERIENCE-BASED APPROACH TO LANGUAGE AND READING. Baltimore, Maryland: University Park Press, 1977.

Burke, James. CONNECTIONS. Boston: Little, Brown and Company, 1978.

Camp, Gerald, ed. TEACHING WRITING: ESSAYS FROM THE BAY AREA WRITING PROJECT. California: Boynton/Cook Publishers, Inc., 1982.

Cowan, Gregory and Elizabeth. WRITING. John Wiley and Sons, Inc., 1980.

Curry-Lindahl, Kai. LET THEM LIVE: A WORLDWIDE SURVEY OF ANIMALS THREATENED WITH EXTINCTION. New York: William Morrow & Co., Inc., 1972.

Flanagan, John C., Robert F. Mager, and William M. Shanner. BEHAVIORAL OBJECTIVES: A GUIDE TO INDIVIDUALIZING LEARNING. California: Westinghouse Learning Press, 1971.

Geuder, Patricia A., ed. et al. THEY REALLY TAUGHT US HOW TO RIGHT. Illinois: NCTE, 1974.

Goodlad, John I., et al. TOWARD A MANKIND SCHOOL: AN ADVENTURE IN HUMANISTIC EDUCATION. New York: McGraw-Hill, 1974.

Hawkins, Thom. GROUP INQUIRY TECHNIQUES FOR TEACHING WRITING. Berkeley: University of California, 1976.

Itzkowitz, Vicki, ed. ANIMALS STUDENT LOG: A SCHOLASTIC LITERATURE UNIT. New York: Scholastic Book Services, 1973.

Judy, Stephen N. EXPLORATIONS IN THE TEACHING OF ENGLISH. New York: Harper & Row, Publishers, 1981.

Judy, Stephen N. and Susan J. AN INTRODUCTION TO THE TEACHING OF WRITING. New York: John Wiley & Sons, 1981.

Levinson, Dr. Boris. PETS AND HUMAN DEVELOPMENT. 1972.

Lindemann, Erika. A RHETORIC FOR WRITIING TEACHERS. New York: Oxford University Press, 1982.

Mandel, Barrett J., ed. THREE LANGUAGE-ARTS CURRICULUM MODELS: PRE-KINDERGARTEN THROUGH COLLEGE. Illinois: NCTE, 1980.

Marriot, Alice, and Carol K. Rachlin. AMERICAN INDIAN MYTHOLOGY. New York: New American Library, 1968.

Mayher, John S., and Nancy Lester, and Gordon M. Pradl. LEARNING TO WRITE/WRITING TO LEARN. New Jersey: Boynton/Cook Publishers, Inc., 1983.

Miller, G. Tyler Jr. LIVING IN THE ENVIRONMENT: CONCEPTS, PROBLEMS, AND ALTERNATIVES. California: Wadsworth Publishing Co., Inc., 1975.

Mosenthal, Peter, Lynne Tamor, and Sean A. Walmsley, ed. RESEARCH ON WRITING: PRINCIPLES AND METHODS. New York: Longman, 1983.

Murray, David, et al. TEACHING ABOUT ETHICS AND THE ENVIRONMENT. Florida: The School Board of Brevard County, 1984.

Pichaske, David R. WRITING SENSE: A HANDBOOK OF COMPOSITION. New York: The Free Press, 1975.

Purves, Alan C., and Olive Niles, ed. BECOMING READERS IN A COMPLEX SOCIETY. Chicago, Illinois: The University of Chicago Press, 1984.

Ritrovato, Louis, and Dick Touvell, et al. PENNSYLVANIA ENVIRONMENTAL EDUCATION PLAN. PEEMP Task Force, 1984.

Sebranek, Patrick, and Verne Meyer. BASIC ENGLISH REVISITED: A STUDENT HANDBOOK. Wisconsin: Basic English Revisited, 1980.

Shinn, Roger Lincoln. "Food for a Hungry World" in FORCED OPTIONS: SOCIAL DECISIONS FOR THE 21ST CENTURY. San Francisco: Harper & Row Publishers, 1982, pp. 58-84.

Sparks, J.E. WRITE FOR POWER. Los Angeles, California: Communication Association, 1982.

Steward, Joyce S., and Mary K. Croft. THE WRITING LABORATORY: ORGANIZATION, MANAGEMENT, AND METHODS. Texas: Scott, Foresman and Company, 1982.

Stover, Harryette, and Bob Crook, dir. THE WRITE COURSE. Texas: Center for Telecommunications, Dallas County Community College District, 1983.

Swan, James A., and William B. Stapp, ed. ENVIRONMENTAL EDUCATION: STRATEGIES TOWARD A MORE LIVABLE FUTURE. New York: John Wiley & Sons, 1974.

Tiedt, Iris M., et al. TEACHING WRITING IN K-8 CLASSROOMS: THE TIMR HAS COME. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1983.

Watkins, Bruce O., and Roy Meador. TECHNOLOGY AND HUMAN VALUES: COLLISION AND SOLUTION. Ann Arbor Science Publishers Inc., 1977.

Weil, Marsha, and Bruce R. Joyce. INFORMATION PROCESSING MODELS: EXPANDING YOUR TEACHING REPERTOIRE. New Jersey: Prentice-Hall, 1977.

Wigginton, Eliot. SOMETIMES A SHINING MOMENT: THE FOXFIRE EXPERIENCE, TWENTY YEARS TEACHING IN A HIGH SCHOOL CLASSROOM. New York: ANchor Press/Doubleday, 1985.

TEACHING READING AND WRITING ACROSS DISCIPLINES

BIBLIOGRAPHY

Ammon, Paul and Ammon, Mary Sue. Using Student Writing to Assess and Promote Understandings in Science. Berkeley, CA: Center for the Study of Writing, 1990.

Applegate, Mauree. Freeing Children To Write, Harper & Row, N.Y., 1954. Helping Children Write.

Beard, R. Children's Writing in the Primary School. London: Hodder and Stoughton, 1984.

Berger, Allen and Robinson, Allan H. (Eds.) Secondary School Reading: What Research Reveals for Classroom Practice. ERIC Clearinghouse on Reading adn Comunication Skills, 1982.

Britton, James. The Development of Writing Abilities, 11-18. Macmillan Education, 1975.

Brown, Rollo W. How The French Boy Learns To Write. Cambridge: Harvard University Press, 1922.

Brunvand, Jan Harold. Guide for Collectors of Folklore. Salt Lake City: University of Utah Press, 1971.

Burgess, Burgess. Understanding Children's Writing. MD: Penguin Books, 1973.

Coles. Composing. Hayden Book Co.

Composition in the English Language Arts Curriculum K-12. Albany, NY: New York State Education Dept., 1986. ED 272 884

Cooper and Odell. Evaulating Writing: Describing, Measuring, and Judging. NCTE, 1977.

Cramer, Ronald. Children's Writing and Language Growth. Merrill, 1978.

Diederich, Paul. Measuring Growth in English. NCTE, 1974.

Dixon, Peter. "And Now We are Going to Write." Learning, Vol. 5, No. 3, pp. 40-43.

Donlan, Dan. "How to Involve Other Departments In Helping You Teach Writing," National Council of Teachers of English. Nov. 1976.

Elbow, Peter. Writing Without Teachers. Oxford, 1973.

Elbow, Peter. Writing With Power. N Y: Oxford University, 1981.

Emig, Janet. The Composing Processes of Twelfth-Graders. Champaign-Urbana, NCTE 1971.

English Honors Courses, Elective Courses, Grades 10-12. Orefield, PA: Parkland School District, ED 259 397

English Language Arts: Common Curriculum Goals. Salem, OR:

Oregon State Dept. of Education, 1986. ED 276 009

Glaus, Marlene. From Thoughts To Words. NCTE, 1965, 1817.

Goodman, Kenneth ed. Miscue Analysis: Applications to Reading Instruction. NCTE, 1973.

Graves, Donald H. Writing: Teachers and Children at Work. Exeter, New Hampshire: Heinemann Educational Books, 1983.

Graves, Donald H. A Researcher Learns to Write. Exeter: Heinemann, 1984.

Graves, Richard. Rhetoric and Composition: A Sourcebook for Teachers. Rochelle Park, N.J.: Hayden Book Co., 1976.

A Guide to Curriculum Development in Language Arts. Des Moines: Iowa State Dept. of Public Instruction, 1986. ED 276 052

A Guide to Curriculum Planning in English Language Arts. Madison, WI: Wisconsin State Dept. of Public Instruction, 1986. ED 268 554

A Guide to Curriculum Planning in Reading. Madison, WI: Wisconsin State Dept. of Public Instruction, 1986. ED 271 726

Gunther, Marin. Maxwell, and Weiss. Writing: A Sourcebook of Exercises. Addison Wesley, 1978.

Hailey, Jack. Teaching Writing K-8. Berkeley: Instructional Laboratory, University of California, 1978.

Hall, MaryAnne. The Language Experience Approach for Teaching Reading:A Research Perspective. IRA, 1977.

Halliday, M.A.K. Spoken and Written Language. Geelong: Deakin University Press, 1984.

Hanna, Hanna, and Hodges. Spelling: Structure and Strategies. Houghton Mifflin, 1971.

Harber, Jean with Jeane Beatty. Reading and the Black English Speaking Child: An Annotated Bibliography. IRA, 1978.

Hawley and Hawley. Writing For The Fun Of It: Mass.: Education Research Associates, 1974.

Hawley, Isabel L. Common Sense Composition, Mass.: Education Research Associates, 1977.

Hillocks, George,Jr. Observing and Writing. ERIC Clearing-House on Reading and Communication Skills, 1975.

Hirsch, E.D., Jr. The Philosophy of Composition, Chicago, University of Chicago Press, 1977.

Hopkins, Lee Bennett. Pass the Poetry Please. Citation, 1972.

Judy, Steve and Judy, Susan. The English Teacher's Handbook. Winthrop, 1979.

Kean, John, and Personke, Carl. The Language Arts: Teaching and Learning in the Elementary School. New York, St. Martin's Press, 1976.

Kirby, Dan and Liner, Tom. Inside Out: Developmental Strategies for Teaching Writing. Portsmouth, NH: Boynton/Look Publishers, 1981.

Klauser, H.A. Writing on Both Sides of the Brain. San Francisco: Haprer & Row Publishers, 1987.

Klein, Marvin L. Speech and Transparencies. Bringing Reading and Writing Together Through the Grades. October, 1983.
Koch, Carl, & Brazil, James. Strategies for Teaching the Composition Process, Urbana, Ill., NCTE.

Koch, Kenneth. Wishes, Lies, and Dreams: Teaching Children to Write Poetry. Vintage, 1970.

Kress, G. R. Learning to Write. London: Routledge and Kegan Paul, 1982.

Kytle, Ray. Prewriting: Strategies for Exploration and Discovery. Random House, 1972.

The Language ARts Essential Skills. Phoenix, AZ: Arizona State Dept. of Education, 1986. ED 282 203

Larson, Richard. Children and Writing in the Elementary School. Oxford, 1975.

Larson, Richard. Children and Writing in the Elementary School: Theories and Techniques. Oxford University Press, 1975.

Lawrence, Mary S. Writing As a Thinking Process. Ann Arbor, University of Michigan Press, 1974.

Loban, Walter. Language Development: Kindergarten Through Grade 12. 26545R, 1976.

Long, Writing Exercises from Exercise Exchange. Urbana, IL: NCTE, 1976.

Lundsteen, Sara. Help For The Teacher of Written Composition. New Directions in Research, ERIC Clearinghouse, 1976.

Macrorie, Ken. Telling Writing & Uptaught. Hayden Books, 1976.

Manarino, Priscilla and Simone, Frances. "The Writing/Reading Connection: A Closer Look." The Oklahoma Reader. Vol. 19, No. 2 (Winter, 1984), pp. 16-19.

Martin, J. R. Factual Writing. Geelong: Deakin University Press, 1985.

Moffett, James. Teaching The Universe of Discourse. Houghton Mifflin, 1968.

Moffett, James. A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers. Houghton Mifflin, 1968. Subsequent editions with Wagner, 1976.

Mountain. The Do-It Yourself Guide to Teaching Language Arts. N.J., Drier Educational Systems, Inc., 1974.

Murray, Donald M. A Writer Teaches Writing: A Practical Method of Teaching Composition. Boston, Houghton Mifflin, 1968.

Murray, D. H. Learning by Teaching: Selected Articles on Writing and Teaching. Montclair: Boynton/Cook, 1984.

Myers, Miles. "Five Approaches of the Teaching of Writing." Learning, Vol. 6, No. 8, pp. 38-41.

National Association of State Boards of Education Curriculum Study Group. Rethinking Curriculum: A Call for Fundamental Reform. Alexandria, VA: NASBE, 1988.

Norton and Gretton. A Writer Teaches Writing. Houghton Mifflin, 1968.

Ollila, Lloyd. The Kindergarten Child and Reading. IRA, 1977.

Painter, C. and J. R. Martin, eds. Writing to Mean: Teaching Genres across the Writing Curriculum. Melbourne: Applied Linguistics Association of Australia, 1986.

Paull, Michael, & Kligerman, Jack. Invention: A Course in Pre-Writing and Composition. Winthrop, 1973.

Rico, Gabriele Lusser. Writing the Natural Way. New York: J. P. Tarcher, Inc., 1983.

Rothman, Gordon. "Pre-Writing: The Stage of Discovery in the Composing Process." College Composition and Communication, 1965.

Schools Council Project. Science. Writing Across the Curriculum. London, 1975.

Schools Council Project. Writing and Learning Across the Curriculum. London, 1976.

Secondary Reading in Wichita Guidebook. Rev. Wichita, KS: Wichita Public Schools, 1985. ED 268 476

Shaughnessy, Mina. Errors and Expectations. Oxford, 1977.

Sheridan, Marcia. Sex Differences and Reading: An Annotated Bibliography. IRA, 1976.

Smith, F. Writing and the Writer. New York: Holt, Rinehart and Winston, 1981.

Stauffer, Russell G. The Language Experience Approach to the Teaching of Reading. 1970.

Strong, William. Sentence Combining: A Composing Book. Random House, 1973.

Vacca, R.T. and Vacca, J. A. Content Area Reading. Glenview, IL: Scotts Foresman and Company, 1989.

Ward, Lynd. The Silver Pony: A Story in Pictures. Boston: Houghton Mifflin Company, 1973. (Story of prompts - students generate story from pics)

Wilkinson, A. et al. Assessing Language Development. New York: Oxford University Press, 1980.

Zavatsky and Padgett. The Whole Word Catalogue #2. Teachers and Writers Collaborative. McGraw Hill, 1977.

Zoellner, Robert, "Talk-Write: A Behavioral Pedagogy for Composition," College English, 1969.

ENGLISH CURRICULUM

REFERENCES

Anderson, P. M. (1985, November). *Approaches to the literature curriculum*. Paper presented at the NCTE 75th Annual Convention. Philadelphia, PA.

Anderson, P. M. (1986). The past is now: Approaches to the secondary school literature curriculum. *English Journal*, *75*(8), 19-22.

Anderson, R. C., Hiebert, E. H., Scott, J. A., & Wilkinson, I. A. G. (1985). *Becoming a nation of readers: The report of the commission of reading*, Washington D.C.: The National Institute of Education.

Anderson, S. B. (1964). *Between the Grimms and "The Group": Literature in American High Schools*. Princeton, NJ: Cooperative Test Division, Educational Testing Service.

Applebee, A. N. (1974). *Tradition and reform in the teaching of English: A history*. Urbana, IL: National Council of Teachers of English.

Applebee, A. N. (1989). *A study of book-length works taught in high school English courses*. Report series 1.2 University of Albany, New York: Center for the Learning and Teaching of Literature.

Bennett, W. J. (1986). *What works: Research about teaching and learning*. Washington, D.C.: United States Department of Education.

Bennett, W. J. (1988, September 14). Recommended readings for "James Madison Elementary." *Education Week*, p. 24.

Association of Departments of English. (1979). *The state of the discipline 1970s-1980s: A special issue of the ADE Bulletin*. (62).

Bloom, A. (1987, September). A book can transform a life. *U.S. News & World Report*, p. 95.

Bloom, A. (1987). *The closing of the American mind*. New York: Simon and Schuster.

Brevard County School Board. (1983). *American literature: Performance objectives and classroom activities*. (ED 255 913). Cocoa, FL.

Bullock, A. (1975). *A language for life*. Report of the Committee of Inquiry Appointed by the Secretary of State of Education and Science. London: Her Majesty's Stationery Office.

California State Department of Education. (1976). English language framework for California public schools, kindergarten through grade twelve. (ED 120 817), Sacramento, California.

Chein, I. (1981). Appendix: An introduction to sampling. In L. H. Kidder (ed.), Selltiz, Wrightman and Cook's Research Methods in Social Relations. (4th ed.). New York: Holt, Rinehart and Winston.

Cheney, L. V. (1987). American memory: A report on the humanities in the nation's public schools. Washington, D.C.: National Endowment for the Humanities, 6.

Choate, E. A. (1930). The relation of the literary background recommended by courses of study to that found in current literature. (Doctoral dissertation, University of Pennsylvania, 1930).

Christenbury, L. (1989). Cultural literacy: A terrible idea whose time has come. English Journal, 78(1), 14- 17.

Church, R. L., & Sedlak, M. W. (1976). Education in the United States. New York, NY: The Free Press--A Division of Macmillan Publishing Company, Inc.

Commission of English. (1968). 12,000 students and their English teachers: Tested units in teaching literature, language, composition. Princeton, NJ: College Entrance Examination Board.

Eisner, E. (1979). The Educational Imagination. New York: Macmillan Publishing Co., Inc.

Glatthorn, A. A. (1980). A guide for developing an English curriculum for the eighties. Urbana, IL: National Council of Teachers of English.

Hillocks, G., Jr. (Ed.). (1982). The English curriculum under fire: What are the real basics? Urbana, IL: NCTE.

Hillocks, G., McCabe, B. J., & McCampbell, J. F. (1971). The dynamics of English instruction, grades 7-12. New York: Random House.

Hirsch, E. D., Jr. (1983). Cultural literacy. American Scholar, 52, 159-169.

Hirsch, E. D., Jr. (1987). Cultural literacy: What every American needs to know. Boston: Houghton Mifflin Company.

Hirsch, E. D., Jr. (1989). The first dictionary of cultural literacy. Boston: Houghton Mifflin Company.

Hirsch, E. D., Jr., Kett, J. F., & Trefil, J. (1988). The dictionary of cultural literacy: What every American needs to know. Boston: Houghton Mifflin Company.

Hochstadt, P. R. (1980). Building competency: The connection between reading and writing skills. English Record, 31(2), 21-25.

Huber, T. (1987). Suggested literature readings for high school humanities courses in the United States and Great Britain. Unpublished manuscript.

Hugill, B. (1988, June 10). Trustee advice for schools that opt out. The Times Educational Supplement, p. 5.

Judy, S. N. (1975). Explorations in the teaching of secondary English. New York: Dodd, Mead & Company.

Judy, S. N. (1980). The ABCs of Literacy. Oxford: Oxford University Press.

Lee, V. J. (Ed.). (1987). English literature in schools. Milton Keynes, England: Open University Press.

Muller, H. (1967). The uses of English: Guidelines for the teaching of English from the Anglo-American conference at Dartmouth College. New York, NY: Holt, Rinehart and Winston, Inc.

National Commission for Excellence in Education. (1983). A nation at risk. National Commission for Excellence in Education.

National Council of Teachers of English. (1956). The English language arts in the secondary school. Commission on the English Curriculum. New York: Appleton-Century-Crofts. National Study of School Evaluation. (1984). Evaluation criteria. 5th Edition.

Ravitch, D., & Finn, C. E., Jr. (1987). What do our 17-year olds know? New York: Harper.

Ravitch, D., & Finn, C. E., Jr. (1987, September 9). Why study history and literature? Education Week, p. 56. Report of the Commissioner of Education for the Year 1889-1890, vol. 2. (1893). Washington, D.C.: U.S. Government Printing Office.

Routman, R. (1988). Transitions from Literature to Literacy. Portsmouth, New Hampshire: Heinemann.

Squire, J. R. (1966). A common purpose: The teaching of English in Great Britain, Canada, and the United States. Champaign, IL: National Council of Teachers of English.

Stevens, F. (1987, March). Sounding board: Teaching in the USA. NEA Today, p. 29.

Tanner, G. W. (1907). Report of the Committee appointed by the English Conference to inquire into the teaching of English in the high schools of the Middle West. School Review, 15, 37-45.

Whitehead, F. (1966). The disappearing dais: A study of the principles and practices of English teaching. London: Chatto & Windus Ltd.

REFERENCES

Abruscato, J. and Hassard, J. (1976). Loving and beyond: Science teaching for the humanistic classroom. Pacific Palisades, CA: Goodyear Publishing.

Adams, A. (Ed.). (1982). New directions in teaching. England: The Falmer Press.

Aikenhead, G.S. (1980). Science in social issues: Implications for teaching. Canada: Guidance Centre.

Allen, T. D. (1982). Writing to create ourselves: New approaches for teachers, students, and writers. Norman: University of oklahoma Press.

Atkinson, G. F. (1986). Writing among other skills. Journal of Chemical Education, 63(4), 337-338.

Arnold, L. V. (1963). Effects of frequency of writing and intensity of teacher evaluation upon performance in written composition of tenth grade students. Dissertation Abstracts 24: 1021-A.

Arkle, S. (1985). Better writers, better thinkers. In A. R. Gere (Ed.), Roots in the sawdust: Writing to learn across the disciplines (pp. 148-161). Urbana, IL: National Council of Teachers of English.

Bair, B. A. (1985). The A/B script. Unpublished manuscript.

Baker, G. C. (1983). Planning and organizing for multicultural instruction. Reading, Mass.: Addison-Wesley Publishing Company.

Bamberg, B. J. (1978). Composition instruction does make a difference: A comparison of the high school preparation of college freshmen in regular and remedial English classes. Research in the Teaching of English, 12(1): 47-59.

Banks, S. Journal keeping strategies. The Writing Instructor Resource File #4. Los Angeles: The University of Southern California.

Bannister, L. & Kearns, R. (1985). Reading, writing, thinking and creating across the curriculum: An immodest proposal. Unpublished manuscript.

Barbour, I. G. (1980). Technology, environment, and human values. New York: Praeger Publishers.

Barman, C. R., Rusch, J. J., Cooney, T. M. (1981). Science and societal issues: A guide for science teachers. Ames, Iowa: Iowa State University Press.

Beach, R. (1979). The effects of between-draft teacher evaluation versus student self-evaluation on high school students' revising of rough drafts. Research in the Teaching of English, 13(2): 111-119.

Becker, J. M. (1979). *Schooling for a global age*. New York: McGraw-Hill Book Company.

Beecher, E. L. (1984). Analytical thinking. Unpublished manuscript.

Bannett, S. G. (1980). Reading and writing at a snail's pace. *English Journal*, 69(2): 42-43.

Bennett, S. G. (Ed.). (1984). *Sneak previews: An annotated bibliography*. Texas: Austin Dept. of Curriculum & Instruction, Texas University.

Berbrich, J. D. (1981). *Writing about curious things*. New York: Amsco School Publications.

Berger, J. (1985). Beyond the workshop: Building faculty development into the WAC program. Paper presented at the Annual Meeting of the Conference on College Composition and Communication (36th, Minneapolis, MN, March 21-23, 1985).

Bowen, M. E. & Mazzeo, J. A. (Eds.). (1979). *Writing about science*. New York: Oxford University Press.

Braddock, R., Lloyd-Jones, R., & Schoer, L. (1963). *Research in written composition*. Urbana, Ill.: National Council of Teachers of English.

Brawer, F. B. (1983). Ways of knowing. Paper presented at the Annual Convention of the American Association of Community and Junior Colleges (63rd, New Orleans, LA, April 24-27, 1983).

Britton, J. (1970). *Language and learning*. Harmondsworth: Penguin Books.

Britton, J. (1981). Language and learning across the curriculum. *Eforum*, 2: 55-56, 93-94.

Britton, J., Burgess, T., Martin, N., McLeod, A., & Rosen, H. (1975). *The development of writing abilities (11-18)*. London: Macmillan.

Bronowski, J. (Ed.) (1977). *A sense of future*. Cambridge, MA: The MIT Press.

Brooks, C. K. (Ed.). (1985). *Tapping potential: English and language arts for the black learner*. Urbana, Ill.: National Council of Teachers of English.

Brooks, C. K. (1987). The two cultures: What we have in common -- Bonding: Humanities and technology. Paper presented at the Second National STS Conference on Technological Literacy, February 6-8, 1987, Washington, D.C.

Brown, M. R. (1975). Writing and science: A freshmen writing course for science majors. Paper presented at the Annual Meeting of the CCCC, St. Louis.

Bruner, J. (1962). Process of education. Cambridge, MA: Harvard University Press.

Bump, J. (1985). Metaphor, creativity, and technical writing. College Composition and Communication, 36(4), 444-453.

Bybee, R. W., Carlson, J., & McCormack, A. J. (Eds.). (1984). Redesigning science and technology education, 1984 Yearbook of NSTA. Washington, D. C.: National Science Teachers Association.

Bybee, R. W., Peterson, R., Bowyer, J., & Butts, D. (1984). Teaching about science and society: Activities for elementary and junior high school. Columbus: Charles E. Merrill Publishing Co.

Camp, G. (Ed.). (1982). Teaching writing: Essays from the Bay Area Writing Project. California: Boynton/Cook Publishers.

Carlisle, E. F. (1978). Teaching scientific writing humanistically: From theory to action. English Journal, April, 35-39.

Carlisle, E. F. & Kinsinger, J. B. (1977). Scientific writing. Journal of Chemical Education, 54, 632-634.

Carroll, L. (1976 rep.) The hunting of the snark: An agony in eight fits. New York: Clarkson N. Potter.

Carter, C. (1982). A comparison of the effect of three instructional methods on achievement of biology students in a black southern college. in J. B. Kahle (Ed.), Double dilemma: Women and minorities in science eductaion (pp. 75-84). West Lafayette, IN: Purdue Research Foundation.

Carter, S., et al. (1984). Reading & writing across the curriculum. Washington, D. C.: Department of Education.

Chiras, D. D. (1980). Models for analyzing environmental issues in the classroom. The American Biology Teacher, 42(8), 471-476.

Clark, W. (1984). Writing to learn in all subjects. Urbana, Ill.: National Council of Teachers of English.

Claypool, S. H. (1980). Teacher writing apprehension: Does it affect writing assignments across the curriculum? Kentucky.

Committee of Inquiry appointed by the Secretary of State for Education and Science, Sir Alan Bullock, Chairman. (1975). A language for life. London: HMSO.

Conner, P. E. (1975). Environment: Debate as a way to teach environmental issues. The Science Teacher, 42(1), 49-50.

Cooper, C. R. (1973). Research roundup: Oral and written composition. English Journal, 62, 1201-1203.

Copeland, K. A. (1984). The effects of writing upon good and poor writers' learning from prose. Unpublished doctoral dissertation, The University of Texas at Austin.

Culp, M. B., McCormack, L., & Smith, B. (1987). Writing across the curriculum -- How English teachers can provide leadership. NASSP Bulletin, 71(501), 64-68.

De Silva, D. (1984). The imperatives for educational reform: Implications for educators working with minority students. Journal of Equal Educational Opportunity, 2(1), 19-25.

Delmar, P. J. (1978). Composition and the high school: Steps toward faculty-wide involvement. English Journal, 67(8), 36-38.

Dieterich, D. J. (1972). Composition evaluation: Options and advice. English Journal, 61, 1264-1271.

Emeigh, T. H. "Beastly Thoughts" -- STS at middle/junior high school: Breaking disciplinary boundaries. A paper presented at the Second National STS Conference on Technological Literacy, February 6-8, 1987, Washington, D. C.

Emig, J. (1971). The composing process of twelfth graders. Urbana, Ill.: NCTE English Research Report No. 13.

Emig, J. (1977). Writing as a mode of learning. College Composition and Communication, 28(2), 122-128.

Emig, J. (1983). The web of meaning: Essays on writing, teaching, learning, and thinking. New Jersey: Boynton/Cook.

Fagan, E. R. (1987). Interdisciplinary English: Science, technology, and society. English Journal, 76(5), 81-83.

Falk, J. S. (1979). Language acquisition and the teaching and learning of writing. College English, 41, 436-437.

Farkas, S. C. (Ed.). (1983). Changes & challenges: City schools in America, thirteen journalists look at our nation's schools. Washington, D. C.: The Institute for Educational Leadership.

Fillion, B. (1979). Language across the curriculum: Examining the place of language in our schools. McGill Journal of Education, 14(1), 47-60.

Flint, D. R. (1986). Science, technology, and society education for minority students. SSTS Reporter, 2(4), 4-6.

Fowler, R. J. (1985). The composing process of black student writers. In C. K. Brooks (Ed.). Tapping potential: English and language arts for the black learner (pp. 182-186). Urbana, Ill.: NCTE.

Fulwiler, T. (1980). Journals across the disciplines. English Journal, 69(9), 14-19.

Fulwiler, T. (1984). How well does writing across the curriculum work? College English, 46(2), 113-125.

Fulwiler, T. (1986). The politics of writing across the curriculum. Paper presented at the Annual Meeting of the National Council of Teachers of English, 76th, San Antonio, Texas, November 21-26, 1986.

Fulwiler, T. & Young, A. (1982). Language connections: Writing and reading across the curriculum. Urbana, Ill.: NCTE.

Galey, M. (1986). Using television to bring science, technology and society into secondary schools. Bulletin of Science, Technology & Society, 6(2 & 3, double issue). University Park, PA: STS Press.

Gere, A. R. (Ed.). (1985). Roots in the sawdust: Writing to learn across the disciplines. Urbana, Ill.: NCTE.

Geuder, P. A. (Ed. et al.). (1974). They really taught us how to right. Urbana, Ill.: NCTE.

Goldhammer, R. (1969). Clinical supervision: Special methods for the supervision of teachers. New York: Holt, Rinehart & Winston.

Gordon, W. J. J. (1961). Synectics, The development of creative capacity. New York: Harper & Row.

Graham, C. S. (1986). STS in middle/junior high school science: One state's response. SSTS Reporter, 2(5), 1+.

Graves, R. L. (1981). Using writing models from across the curriculum. English Quarterly, 14, 31-40.

Griffin, C. W. (Ed.). (1982). New directions for teaching and learning: Teaching writing in all disciplines. San Francisco: Jossey-Bass, 1982.

Haley-James, Shirley. (1982). Helping students learn through writing. Language Arts, 59(7), 726-731.

Hamilton, D. (1978). Writing science. College English, 40, 32-40.

Hamilton, D. (1980). Interdisciplinary writing. College English, 41, 780-790.

Hatfield, W. (1935). An experience curriculum in English. New York: Appleton-Century Company.

Healy, M. K. (1983). Writing across the curriculum at all grade levels: A state-mandated revolution in writing instruction. Teacher Education Quarterly, 10(3), 9-22.

Healy, M. K. (1984). Writing in a science class: A case study of connections between writing and learning. Doctoral dissertation, NYU.

Herrington, A. J. (1981). Writing to learn: Writing across the disciplines. College English, 43, 379-387.

Hickman, F. M., Patrick, J. J., & Bybee, R. W. (1987). Science/Technology/Society: A framework for curriculum reform in secondary school science and social studies. Colorado: Social Science Education Consortium.

Hillocks, G., Jr. (1986). Research on written composition: New directions for teaching. Urbana, Ill.: National Conference on Research in English and ERIC Clearinghouse on Reading and Communication Skills.

Hurd, P. D. (1984). Reforming science education: The search for a new vision. Washington, D. C.: Council for Basic Education, Occasional Paper 33.

Irmscher, W. F. (1979). Writing as a way of learning and developing. College Composition and Communication, 30(3), 240-244.

Jacobs, S. F. (1978). Writing across the curriculum, an update -- Closeup: The teaching of writing in Great Britain. English Journal, 67, 64-67.

Johnston, P. (1985). Writing to learn science. In Roots in the Sawdust: Writing to learn across disciplines (pp. 92-95). Ed. A. R. Gere. Urbana, Ill.: NCTE.

Journal of Basic Writing 2. (1980). (Entire issue: Writing across the curriculum.)

Joyce, B. & Weil, M. (1980). Models of teaching (2nd ed.). New Jersey: Prentice-Hall.

Judy, S. N. (1975). Explorations in the teaching of secondary English: A sourcebook for experimental teaching. New York: Harper & Row.

Judy, S. N. (1978). Science writing and the English teacher. English Journal, 67, 4-8.

Judy, S. N. (1980). The ABC's of literacy, A guide for parents and educators. Oxford: Oxford University Press.

Judy, S. N., & Judy, S. J. (1979). The English teacher's handbook. Cambridge, MA: Winthrop Publishers.

Judy, S. N. & Judy, S. J. (1981). *An introduction to the teaching of writing*. New York: John Wiley & Sons.

Juell, P. (1985). The course journal. In Ed. A. R. Gere, *Roots in the sawdust: Writing to learn across the disciplines* (pp. 187-201). Urbana, Ill.: NCTE.

Kahn, E. A., Walter, C. C., & Johannessen, L. R. (1984). *Writing about literature*. Urbana, Ill.: ERIC Clearnighouse on Reading and Communication Skills, NCTE.

The Kid's Stuff People. (1980). *The yellow pages for students and teachers*. Incentive Publications.

Kieffer, G. H. (1979). Can bioethics be taught? *American Biology Teacher*, 41(3), 176.

Knoblauch, C. H. & Brannon, L. (1983). Writing as learning through the curriculum. *College English*, 45, 465-474.

Labianca, D. A. & Reeves, W. J. (1985). Writing across the curriculum: The science segment: A heretical perspective. *Journal of Chemical Education*, 62(5), 400-402.

Langer, J. A. (1986). Learning through writing: study skills in the content areas. *Journal of Reading*, 29(5), 400-406.

Langer, J. A. (1986). *Writing to study and learn*. Stanford University.

Licata, K. (1980). Writing is part of literacy, too! *The Science Teacher*, 47, 24-26.

Lindemann, E. (1982). *A rhetoric for writing teachers*. New York: Oxford University Press.

Magistrale, T. (1986). Writing across the curriculum: From theory to implementation. *Journal of Teaching Writing*, 5(1), 151-157.

Maimon, E. P. (1980). Cinderella to Hercules: Demythologizing writing across the curriculum. *Journal of Basic Writing*, 2, 3-11.

Maimon, E. P. (1983). Maps and genres: Exploring connections in the arts and sciences. In Ed. W. B. Horner, *Composition and literature: Bridging the gap* (pp. 110-125). Chicago: University of Chicago Press.

Maimon, E. P., Belcher, G. L., Hearn, G. W., Nodine, B. F., O'Connor, F. W. (1981). *Writing in the arts and sciences*. Cambridge, Mass.: Winthrop Publishers.

Mandel, B. J. (Ed.). (1980). *Three language arts curriculum models: Pre-kindergarten through college*. Urbana, Ill.: NCTE.

Marshall, J. D. (1987). The effects of writing on students' understanding of literary texts. *Research in the Teaching of English*, 21(1), 30-63.

Martin, N., et al. (1975). *Writing in science papers from a seminar with science teachers*. London: London University and Schools Council.

Mayher, J. S., Lester, N., Pradl, G. M. (1983). *Learning to write, writing to learn*. New Jersey: Boynton/Cook.

McCormick, T. E. & Noriega, T. (1986). Low versus high expectations: A review of teacher expectations and effects on minority students. *Journal of Educational Equity and Leadership*, 6.

McIlvaine, R. M. & Condravy, J. C. (1983). Writing across the curriculum: An annotated bibliography. A Paper Prepared for the National Conference for Writing in the Humanities, Philadelphia, PA, June 17-19, 1983.

Mears, T. (1986). Multicultural and anti-racist approaches to the teaching of science in schools. In *Racism, Diversity and Education* (pp. 154-166), Eds. J. Gundara, C. Jones, and K. Kimberly. London: Hodder and Stoughton.

Miller, J. P. (1976). *Humanizing the classroom: Models of teaching in affective education*. New York: Praeger Publishers.

Moffett, J. (1968). *A student-centered language arts curriculum, grades K-13*. New York: Houghton Mifflin.

Moffett, J. (1968). *Teaching the universe of discourse*. Boston: Houghton Mifflin.

Moffet, J. (1981). *Active voice: A writing program across the curriculum*. Monteclair, NJ: Boynton/Cook.

Moffett, J. (1983). *Student-centered language arts and reading, K-13*. (3rd ed.). New York: Houghton Mifflin.

Murray, D. & LaHart, D. (Eds.). (1984). *Teaching about ethics and the environment*. Florida: Brevard County School Board.

Myers, J. W. (1984). *Writing to learn across the curriculum*, Fastback 209. Bloomington, Ind.: Phi Delta Kappa Educational Foundation.

National Assessment of Educational Progress (1981). *Highlights and trends: Writing achievement, 1969-79*. Denver, Colo.: Education Commission of teh States.

Newell, G.E. (1984). Learning from writing in two content areas: A case study/protocol analysis. *Research in the Teaching of English*, 18(3), 265-287.

Newnham, J. & Watts, S. (1984). Developing a multicultural science curriculum. In Education for a multicultural society ed. M. Straker-Welds. london: Bell & Hyman.

Novak, J. D., Gowin, B. D., & Johansen, G. T. (1983). The use of concept mapping and knowledge vee mapping with junior high school science students. Science Education, 67(5), 625-645.

Oxenhorn, J. M. (1972). Teaching science to underachievers in secondary schools. New York: Globe Book Company.

Parker, R. P. & Goodkin, V. (1987). The consequences of writing: Enhancing learning in the disciplines. Upper Montclair, NJ: Boynton/Cook.

Patrick, J. J. (1982). Crossing two cultures in the education of citizens. The American Biology Teacher, 44(6), 346-350.

Peck, R. (1974). Transitions: A literary casebook. New York: Random House.

Pemberton, G. (1988). On teaching the minority student: Problems and strategies. Brunswick, maine: Bowdoin College.

Pennsylvania Writing Project Newsletter. (1984-1985). 5(2). Pennsylvania: West Chester University.

Penrose, A. (1985). Learning a lot or a little: An examination of writing as a way to learn. Paper presented at the Penn State Conference on Rhetorical Composition, July 1985.

Penrose, A. (1986). Individual differences in composing: Exploring consequences for learning through writing. Paper presented at the Annual Meeting of the Conference on College Composition and Communication, 37th, New Orleans, LA, March 13-15, 1986.

Peper, J. R. & Mayer, R. E. (1986). Generative effects of note-taking during science lectures. Journal of Educational Psychology, 78(1), 34-38.

Petrosky, A. (1977). Grammar instruction: What we know (Research Roundup). English Journal, 66(9), 86-88.

Pierce, E. M. (1983). Reinforced learning through written case studies. In C. Thaiss (Ed.), Writing to learn: Essays and reflections on writing across the curriculum (pp. 64-71). Iowa: Kendall/Hunt.

Pierce, J. R. (1968). Science, art, and communication. New York: Clarkson N. Potter.

Pino, C. L. (1983). Rx for formula poetry in the content area: An activities book. Daytona Beach, Fla.: Volusia County Schools.

Pradl, G. M. & Mayher, J. S. (1985). Reinvigorating learning through writing. Educational Leadership, 42(5), 4-8.

Proceedings of the First National Technological Literacy Conference, Baltimore, MD, February 14-16, 1986.

Purves, A. C. & Niles, O. (Eds.). (1984). Becoming readers in a complex society. Chicago, Ill.: The University of Chicago Press.

Rakow, S. J. (1985). Minority students in science: Perspectives from the 1981-82 National Assessment in Science. Urban Education, 20(1), 103-113.

Reynolds, M. (1984). Freewriting's origin. English Journal, 73(3), 81-82.

Rish, S. & Lapidus-Saltz, W. (1982). Writing across the curriculum: Writing assignments. TWI Resource File. Los Angeles: University of Southern California.

Rist, R. C. (1973). The urban school: A factory for failure. Cambridge: The MIT Press.

Ross, F. C. & Mitchell, N. J. (1978). Integrating science writing. English Journal, 67, 51-55.

Royster, J. (1985). A new lease on writing. In C. K. Brooks (Ed.) Tapping Potential: English and language arts for the black learner. Urbana, Ill.: NCTE.

Rubba, P. (1988). Hierarchy of STS (this ed.)

Ruszkiewicz, J. J. (1982). Writing "in" and "across" the disciplines: The historical background. Paper presented at the Annual Meeting of the National Council of Teachers of English, 72nd, Washington, D. C., November 19-24, 1982.

Sarup, M. (1986). The politics of multicultural education. London: Routledge & Kegan Paul.

Science, Technology, & Society Feature. (1985). Curriculum Review, 24(3).

Sharp, D. (1980). English at school: The wood and the trees, a manual for teachers of English as a mother tongue. Oxford: Pergamon Press.

Shaughnessy, M. P. (1977). Errors and expectations: A guide for the teacher of basic writing. New York: Oxford University Press.

Shimmerlik, S. M. & Nolan, J. D. (1976). Reorganization and the recall of prose. Journal of Educational Psychology, 68, 779-786.

Shinn, R. L. (1985). Forced Options: Social decisions for the 21st century (2nd ed.). New York: The Pilgrim Press.

Simmons, J. M. (Ed.). (1983). *The shortest distance to learning: A guidebook to writing across the curriculum*. Los Angeles: California University.

Simpson, R. D. & Anderson, N. D. (1981). *Science, students, and schools: A guide for the middle and secondary school teacher*. New York: John Wiley & Sons.

Smith, B. L., Hairston, M., Graham, J., Rideout, C., & Bergman, C. A. (1983-84). *Current issues in higher education: Writing across the curriculum*. Washington, D. C.: American Association for Higher Education.

Soter, A. O. (1987). Recent research on writing: Implications for writing across the curriculum. *Journal of Curriculum Studies*, 19(5), 425-438.

Sparks, J. E. (1982). *Write for power*. Los Angeles, CA: Communication Association.

Spencer, E. (1983). *Writing matters across the curriculum*. London: Hodder & Stoughton.

Staton, J., Shuy, R. W., Peyton, J. K., & Reed, L. (1982). *Dialogue journal communication: Classroom, linguistic, social and cognitive views*. Writing research series. Norwood, NJ: Ablex Publishing Corp.

Stock, P. L. (1986). Writing across the curriculum. *Theory into Practice*, 25(2), 97-101.

Strom, D. (1960). Research in grammar and usage and its implications for teaching writing. *Bulletin of the School of Education, Indiana University*, 36(5), entire issue.

Styles, K. & Cavanaugh, G. (1980). Language across the curriculum: The art of questioning and responding. *English Journal*, 69(2), 24-27.

Sund, R. B. & Trowbridge, L. W. (1967). *Teaching science by inquiry in the secondary school*. Columbus, Ohio: C. E. Merrill Books.

Swan, J. A. & Stapp, W. B. (Ed.). (1974). *Environment education: Strategies toward a more livable future*. New York: J. Wiley & Sons.

Swanson-Owens, D. (1986). Identifying natural sources of resistance: A case study of implementing writing across the curriculum. *Research in the Teaching of English*, 20(1), 69-97.

Tchudi, S. N. (1986). *Teaching writing in the content areas: College level*. National Education Association of the United States.

Tchudi, S. N. & Tchudi S. J. (1983). *Teaching writing in the content areas: Elementary school, middle school/junior high, senior high school* (3 vols.). Washington, D. C.: NEA.

Teachers and Writers Collaborative. (1972). *The whole word catalogue*. New York: Virgil Books.

Thier, H. D. (1984). The science curriculum in the future. In *NSTA Yearbook: Redesigning science and technology education* (pp. 162-169). Eds. R. Bybee, J. Carlson, & A. J. McCormack. Washington, D. C.: NSTA.

Tiedt, I. M., et al. (1983). *Teaching writing in K-8 classrooms: The time has come*. Englewood Cliffs, NJ: Prentice-Hall.

Tierney, R. (1985). Using expressive writing to teach biology. In Myers, M. (Ed.) *The teacher-researcher: How to study writing in the classroom*. Urbana, Ill.: NCTE.

Tinker, Jr., J. R. (1986). Technical writing in hydrogeology. *Journal of Geological Education*, 34(1), 25-27.

Trubowitz, S. (1968). *A handbook for teaching in the ghetto school*. Chicago: Quadrangle Books.

Tweed, P. (1987). "STS classroom characteristics: Before and after." *Chautauqua Notes*, 2(June), 1-3.

United Nations Educational, Scientific and Cultural Organization. (1986). *UNESCO sourcebook for out-of-school science and technology education*. Paris: UNESCO.

Upton, J. (1986). Write on: Improving learning through writing. Paper presented at the Annual Meeting of the National Council of Teachers of English, San Antonio, Texas, November 21-26, 1986.

Wallace, D. (1980). Finding the common ground. *English Journal*, 69(2), 37-41.

Wason-Ellam, L. (1987). Writing across the curriculum. *Canadian Journal of English Language Arts*, 11(3), 5-23.

Watkins, B. O. & Meador, R. (1977). *Technology and human values: Collision and solution*. Ann Arbor Science Publishers.

Watts, S. (1986). Science education for a multicultural society. In R. K. Arora & C. G. Duncan (Eds.) *Multicultural Education, Towards Good Practice* (pp. 135-146). London: Routledge & Kegan Paul.

Weil, M. & Joyce, B. R. (1977). *Information processing models: Expanding your teaching repertoire*. New Jersey: Prentice-Hall.

White, L. A. (1938). Science is sciencing. *Philosophy of Science*, 5, 369-389.

Wigginton, E. (1985). *Sometimes a shining moment: The Foxfire experience -- Twenty years teaching in a high school classroom*. New York: Anchor Press/Doubleday.

Wilkinson, A. (Ed.) (1986). The writing of writing. Philadelphia, PA: Open University Press.

Williams, J. T. (1978). Learning to write, or writing to learn: A critical analysis and evaluation of the schools council project of written language of 11 to 18-year olds and its development project, "Writing across the curriculum." Atlantic Highland, NJ: Humanities Press.

Willie, C. V. (1984). The future of desegregation and urban education. Cambridge, Mass.: Harvard University.

Wotring, A. M. (1980). Writing to think about high school chemistry. M.A. thesis, George Mason University.

Wotring, A. M. & Tierney, R. (1982). Using writing to learn science. California: Bay Area Writing Project, university of California.

Wright, S. J. (1981). Education of minority students: Problems and Challenges. Princeton, NJ: Educational Testing Service.

Yinger, R. J. & Clark, C. (1981). Reflective journal writing: Theory & Practice. Michigan State University: Institute for Research on Teaching.

Young, A. (1985). Research connections: Writing in the disciplines. Paper presented at the Annual meeting of the Modern language Association, Chicago, ill., December 26-29, 1985.

Young, A. & Fulwiler, T. (Eds.). (1986). Writing across the disciplines: Research into practice. Upper Montclair, NJ: Boynton/Cook.

Zamm, M. & Hurtado, D. (1983). Training student organizers curriculum. New York, NY: Council on the Environment of New York City.

Zirinsky, D. (1987). Facing our own literary crisis. English Journal, 76(8), 61-67.

VARIETY IN SENTENCE PATTERNS

Compiled by Dr. Edward Fagan and Dr. Tonya Huber
The Pennsylvania State University

Loving Each Other by Leo F. Buscaglia

> "In 1888, Papa was born in a small village in the Italian-Swiss Alps. The village was so small that when, years later, I went back to visit relatives still living there, I could not find it on the Automobile Association map of Italy."

The Little Prince by Antoine De Saint-Exupery

> "I dropped by eyes, then, to the foot of the wall--and I leaped into the air. There before me, facing the little prince, was one of those yellow snakes that take just thirty seconds to bring your life to an end. Even as I was digging into my pocket to get out my revolver I made a running step back. But, at the noise I made, the snake let himself flow easily across the sand like the dying spray of a fountain, and, in no apparent hurry, disappeared, with a light metallic sound, among the stones."

Anpao by Jamake Highwater

> "The people laughed, for they didn't realize that Oapna was Contrary and therefore meant exactly the opposite of what he was saying. Now even the old people were making fun of the brothers. Anpao could tolerate it no longer. He stood up with great pride and indignation and brushed the dust from his shabby clothes. This made the people laugh all the harder. Only Ko-ko-mik-e-is, from within her lodge, looked on with sympathy."

Chinese Education in Malaysia and Indonesia by Mary Somers Heidhues

> "Obviously an important influence on education in both Malaysia and Indonesia--indeed, the most important influence before the Second World War--was their status as colonies of Great Britain and the Netherlands, respectively."

"Finishing School" by Maya Angelou

> "My pity for Mrs. Cullinan preceded me the next morning like the Cheshire cat's smile. Those girls, who could have been her daughters, were beautiful. They didn't have to straighten their hair. Even when they were caught in the rain, their braids still hung down straight like tamed snakes. Their mouths were pouty little cupid's bows. Mrs. Cullinan didn't know what she missed. Or maybe she did. Poor Mrs. Cullinan."

MATERIALS FOR DAY 4 (con.)

Rumble Fish by S.E. Hinton

> "I went up to the counter and got a chocolate milk. I always drank chocolate milk instead of Coke or something. That Coke junk will rot your insides. This gave me a little time to think things over. Benny was making a big production out of a sandwich, and he let me know he wasn't going to drop what he was doing and rush over with my chocolate milk."

Hiroshima by John Hersey

> "At exactly fifteen minutes past eight in the morning, on August 6, 1945, Japanese time, at the moment when the atomic bomb flashed above Hiroshima, Miss Toshiko Sasaki, a clerk in the personnel department of the East Asia Tin Works, had just sat down at her place in the plant office and was turning her head to speak to the girl at the next desk."

"Impulse" by Conrad Aiken

> "Michael Lowes hummed as he shaved, amused by the face he saw--the palid, asymmetrical face, with the right eye so much higher than the left, and its eyebrow so peculiarly arched, like a 'v' turned upside down."

"Winter Dreams" by F. Scott Fitzgerald

> "Some of the caddies were poor as sin and lived in one-room houses with a neurasthenic cow in the front yard, but Dexter Green's father owned the second best grocery store in Black Bear--the best one was 'The Hub,' patronized by the wealthy people from Sherry Island--and Dexter caddied only for pocket-money."

Dinosaurs by Eunice Holsaert and Robert Gartland

> "Millions and millions of years ago, a little horn-faced dinosaur lay down on its back and died."

Life, April 27, 1962

> "In asserting the ponderous power of his office to beat down the steel industry, John F. Kennedy followed a trail that George Washington had blazed on horseback."

"The Bride Comes to Yellow Sky" by Stephen Crane

> "The great pullman was whirling onward with such dignity of motion that a glance from the window seemed simply to prove that the plains of Texas were pouring eastward."

Diane Baker Bone

SITE VISIT REPORT

Crosby Park Elementary School
Lawton, Oklahoma
Mrs. Lynn Fitz, Principal

Crosby Park Elementary has kindergarten through 6th grade. They have a transitional first grade. The school population is Multicultural.

Crosby Park is in its first full year of whole language instruction. Last year (1988-89) some of the teachers implemented whole language instruction during the second semester. This year (1989-90) all of the teachers are using the whole language approach. They enjoy this style of instruction. One teacher who was originally unenthusiastic has become one of its biggest supporters in this building.

Mrs. Fitz, principal, has provided her teachers with a strong support system. She has covered classes to allow teachers to make site visits to Western Hills Elementary also located in Lawton. Mrs. Fitz has given her staff numerous articles and books to read. She has arranged staff development opportunities in whole language instruction and cooperative learning. Lawton Public Schools provide aides in grades K-3. These paid aides are assigned to a specific teacher. They are in the building one to three hours per day. They tutor students and perform other tasks for the teacher. Most of the support for whole language program is at the building level.

Crosby Park utilizes the open classroom concept. Students are surrounded by books and print. We saw many trade books and books written by students. Student work is on display everywhere. The walls are covered with alphabet, phonics, and math charts. There are maps, globes, and local newspapers in the classroom. The students also have access to a tape player in a listening center.

Trade books have been purchased by the district with funds that would have been used for workbooks. The school has fundraisers to buy trade books and other materials. Students occasionally donate books. Some books are purchased by teachers. Students are encouraged to buy books from the Troll Book Club. The Troll Book Club provides free books based on the amount of the purchase. Classrooms have many individual titles but only 3 or 4 class sets of a particular title. They feel this encourages self-selection by students.

Instruction is based on district objectives and the State Suggested Learner Outcomes at each grade level. Teachers must create units of instruction according to these guidelines. Sometimes the unit is based on a theme. During our visit "Space" was the theme of the upper grades. They were preparing for a special presentation that involved a large telescope set up in the auditorium. The lower grades were reading titles by a well-known author before the author's visit.

Teachers are responsible for pulling together all books and resources for each unit of instruction. Each unit includes math, science, social studies and language arts. They also check to be sure they are covering all the necessary objectives. Conversations with teachers revealed that most of them enjoy whole language. They did say that creating the units took a lot of their personal time. Sometimes they have to purchase resources with their own funds. Staff members work closely together and share units they have created. They often team teach.

Students participate in the state mandated testing program.
The scores from Western Hills were up after a year of whole language instruction. Mrs. Fitz is very positive about the test scores of Crosby Park students this year.

Outcome-Based Education

The authors describe Outcome-Based Education as a "comprehensive approach" to instruction, learning and management. OBE has its roots in Mastery Learning and Criterion-Referenced based educational philosophies. Tying all of these ideas and methods together is the underlying assumption of OBE - all students can successfully learn and the school is the vehicle where learning and success go hand-in-hand. The authors clearly state that schools will become success oriented.

The "primer" part of the article is a listing of the philosophical premises on which OBE is based. All of these are success oriented and coupled with instructional processes that teachers can initiate so the student knows what is to be learned and that the responsibility for achieving such learning lies with both student and teacher.

Dr. Burns and Dr. Woods cite that in 1989 The Association for Supervision and Curriculum Development urged schools to involve both staff and community in designing learning outcomes and to support a variety of teaching strategies to reach these goals. Using that 1989 Resolution, OBE formulated its own operational components as presented in this article. These are

1. Publicly determined and stated learning outcomes for all students.
2. Derived from these learning outcomes, a criterion-referenced assessment system which documents, records, reports and rewards credit for student attainment.
3. Derived from these learning outcomes, objectives-based core and alternative curricula.
4. Derived from these learning objectives, a systematic process for planning and providing instruction appropriate to each student and for engaging the student until learning outcomes are attained.
5. A criterion-referenced information management system coordinating timely instructional planning, student assessment and placement, instructional delivery and program evaluation.
6. An evaluation certification system which allows students to demonstrate and receive credit for improved levels of performance at any time.

7. A program evaluation component which guides instructional planning by comparing the learning outcomes of program graduates with the performance demands of post-school roles.

The "example" which the title refers to was the introduction of OBE into the Sioux City, Iowa, Community School District. (Dr. Burns is an elementary teacher in this district.) The stated goal was to achieve a better relationship between the district's instructional goals and the district's testing program.

This district concentrated on math and reading, grades 3,5,8, and creating a criterion-referenced testing program in both subject areas. The district hoped to involve teachers and administrators in creating the intended outcomes thereby obtaining a by-product of teacher ownership to the OBE. The article explained some of the process this district went through to design curriculum objectives and mastery tests to correspond to the learning objectives.

These authors believe OBE will organize a curriculum for results. These results are clearly stated in the learning objectives designed by the teacher. The teacher asks, "What do I want this student to be like, to do, to know by the end of my course or class?" If the entire school is OBE directed, the question is broader, "What do we want this student to know, to demonstrate when he or she leaves this school?"

Curriculum is designed with these answers in mind. Focus on learner-outcomes is specifically directed and instruction is designed so the learner has varied opportunities to master the objectives. Both authors are implying that OBE can help a student be successful because the curriculum is designed for success. Curriculum design will undergo a major change because OBE demands objectives which are considered essential. Other bits of information that are not essential are discarded.

Burns, W., and Wood, R. (1990). Outcome-based education: A primer and an example. *The Delta Kappa Gamma Bulletin*, *56*, 48-52.

Critique of a Study on Student Reading Preferences

This paper presents a descriptive study of the reasons teenagers say they enjoyed particular books. The author wanted to know why students preferred certain books, to indirectly assess the value of the Young Adults' Choice Program, and to discuss the implications of students' choices for teachers and librarians.

The Young Adults' Choice Program, modeled after the Children's Choice Program, was developed to find out what middle school and high school students enjoyed reading. Books that have been previewed and screened by the International Reading Association are distributed to selected regions of the United States to be read and evaluated by students. Samuels's article summarizes the written responses of a sample of 2,200 students.

In selecting her sample, Samuels weeded out students who had indicated that their book was "okay" or who "didn't like the book," and used only ballots that indicated that the reader "really liked the book." Ballots were categorized by a system used in previous analyses of Children's Choice ballots, and divided into two categories of either structural response or descriptive/evaluative response.

Samuels found that 56 percent of the comments made by students were related to structure. The largest number of students said they liked a book because of the topic, the most popular of which was war. Samuels was impressed with the large variety of topics students expressed interest in. Another large group of students expressed a preference for particular genres, science fiction/ fantasy being the most commented upon. Another popular genre was mystery, adventure, and suspense. A surprise was that only 18 students expressed an interest in romance. Of the 9 percent who commented on style, the preference (contrary to what we generally think) was for lots of vivid description. The students frequently mentioned a preference for fast-paced, suspenseful action. Some said they preferred books that were short and easy. A large area of response related to characterization. Students overwhelmingly preferred teen protagonists, and wanted characters who seemed "real."

The other category of response dealt with descriptive or evaluative comments. Again, students praised books that were "real life." They liked to feel the book had a connection with their own experiences and involved them in the action in some personal way.

Samuels says, in conclusion, that educators need to be aware of what students want so that we may provide them with a wide variety of choices.

Perhaps one thing that Samuels excluded from her study would have helped present a more comprehensive picture: what of the students who did not like the book they received? Would they have cited the same reasons (uninteresting topic, wrong genre, not descriptive, slow-paced, too long or difficult, unrealistic characters, etc.)? The reasons why one book is not valued may have as much to tell us as the reasons why another book is. The study, however, has much to say to a teacher interested in the whole language approach, since one of the cornerstones of whole language is allowing a greater degree of self-selected reading among students. The kind of information given by Samuels would be useful for the teacher building a classroom library or selecting a book based on student interest surveys -- both aspects of the whole language classroom, as well. All things considered, Samuels's findings seem consistent with many of the things whole language proponents have been advocating. We need to teach language through experience with a wide variety of written material in a context that is "real," relevant, and lively. This seems to be what our students have been telling us all along.

Reference

Samuels, B. (1989). Young Adults' Choices: Why do students "really like"particular books? Journal of Reading Education, 32, 714-719.

Thematic Units for Curriculum Organization

One new program developed in Dublin, Ohio, organizes middle school curriculum around thematic units in order to make school a more interesting and relevant place for students. In a 1989 report, Cooter and Griffith describe the organization and operation of the Dublin program with the hope that other districts will consider thematic unit organization as a way to stimulate creativity and cooperation among secondary teachers, and as a way to make learning more appealing and exciting to students.

Cooter and Griffith point out that many students have lost their enthusiasm for reading by the time they get to middle school. Conditioned by mass media to expect instant solutions, it is a challenge for teachers to get them to buy into the world of written communication. As far back as the Progressive Education era, holistic programs have been shown to be a successful strategy for helping readers make a personal connection with the written word. Recent studies indicate that literature organized by thematic content enhances the reader's ability to make an emotional response to the text. Several characteristics of well-designed thematic units are identification and limitation of the conceptual scope of the theme, student self-selection of actual reading material from a comprehensive list of possible readings, and a variety of student responses to the readings they have chosen. The Dublin, Ohio, program was organized in accordance with these guidelines.

Teachers themselves begin the planning by identifying objectives, skills and activities. The Dublin model, further, uses the whole language perspective, flexible grouping based upon interest, and a view of the student as an independent learner -- all teaching technics supported by recent research. Students are allowed to select reading materials appealing to their own interests, and they work to complete the requirements of their selected thematic unit at their own pace. Heterogeneous peer groups (organized on the basis of the book selected) work together to produce a theme-oriented project. The teachers function as group facilitators, and administrative support takes the form of allowing teachers to use their own judgment and imagination in planning -- a practice that research shows dramatically increases student achievement.

The "nuts and bolts" planning begins with identifying quality reading material suitable for middle schoolers. Summer planning sessions for teachers and training workshops on learning styles, webbing strategies, and language acquisition are a necessary part of the process. Out of these planning and training sessions, teachers generate a variety of themes with potential student appeal. Working closely with school librarians, thematic libraries are built to be shared with all classrooms.

The school year begins with group process instruction for students -- a step which seems to make working the thematic units run smoother. When thematic units are introduced to the students, the teachers use webbing to activate students' prior knowledge and stimulate discussion. Next, students select a book they would like to work with, and groups are formed accordingly. Students will follow a series of steps, taking one to three weeks to complete their reading, after which they are evaluated in a variety of ways ranging from paper and pencil tests to individual conferencing, discussion, or oral retelling. In addition, each group creates a comprehensive project (which can take many forms) to be shared with the entire class. Writing is integrated throughout the process, and final products are always "published" in a way which can be shared with others. Study skills are continually modeled, taught, and reinforced as part of the complete process, as well.

Cooter and Griffith say that the students in systems using the thematic unit approach seem to be reading more and reading more enthusiastically. Even the parents are getting "hooked" on their child's theme! The researchers say that the future for thematic units looks good, indeed, and that curriculum planners need to give the approach serious attention if we are going to create excited learners.

For the teacher interested in implementing whole language approach on the middle school level, the Dublin, Ohio, model is worth examining. I was impressed with the amount of decision-making authority that was placed directly into the teachers' hands. Their thematic units were not at all lacking in objectives nor skills nor evaluation and yet the freedom to exercise professional judgment and creative imagination in these was in the grasp of the teachers themselves, not the "bureaucracy" (that big, impersonal thing that never comes into your classroom). These teachers were not puppets on a string; they were intelligent, autonomous human beings -- and so were their happy students. I could live with that easily.

Reference

Cooter, R. & Griffith, R. (1989). Thematic units for middle school: An honorable seduction. Journal of Reading Education, 32. 676-681.

References

"A Position Statement from the International Reading Association on Secondary School Reading" The Exchange, Newsletter of the IRA Secondary Interest Group Autumn 1989, pp. 4-6.

"Students face new challenges in reading/language processing each year as they progress through the grades. As educators, we must provide the support necessary to allow students to be successful in all subject areas as they read, monitor, question, rethink, reflect, and elaborate upon the ideas and information in their reading/language expereiences. Global assessments of student progress, including strengths and accomplishments as well as weaknesses provide more complete direction for offering the best reading/language programs. Schools must equip students with the critical and evaluative receding and language processing capabilities that will be useful throughout their lives.

Berglund, Roberta L., "Convention Sessions Address Whole Language Education," Reading Today, December 1989/January 1990, Vol. 7 No.3, p. 34.

Whole language evaluation "must be diverse enough to meet the needs of a variety of populations." "Whole language is a rejection of the concept of teaching parts, but we are continually pushed to use tests that focus on parts." Kenneth Goodman compares two approaches to evaluation, gives characteristics of whole language assessment, discusses developing an evaluation plan.

Belden, Elizabeth A., and Judith M. Beckman. eds. "A Matter of Honor: Walking the Unbeaten Path," English Journal, (1990), pp. 76-78.

Collection of books dealing with personal integrity.

Canavan, Diane D., "Preparing Students for the Literacy Demands of the Twenty-first Century," The Delta Kappa Gamma Bulletin, Vol. 56.1, Fall 1989, pp. 27-30.

"Lifelong learning in an information age requires that readers analyze, summarize, elaborate upon, defend, explain, or react to what is read. Since no education will last a lifetime, a teacher's task is to create adaptable, analytical, thoughtful and reflective readers."

Cochran, Judith M., "The Best of All Worlds," Instructor, pp. 5-89.

"The Best of All Worlds" in reading instruction by stressing reading, writing, and speaking--all elements of language--as an intergrated whole, not a jumble of individual skills. This reading approach gains strength from literature, basals and whole language strategies.

Conner, John W., and Kathleen M. Tessmer, "1987 Books for Young Adults Poll," English Journal, (1988), pp. 98-101.

Poll based on initial appeal and reader's response. Books were presented to nearly 450 young people enrolled in Reading and English classe in rural, suburban, and urban southeastern Iowa high schools.

Conners, Neila A., and Judith L. Irvin, "Reading Instruction in Middle Schools: Results of a U.S. Survey," Journal of Reading, (1989), pp. 306-310.

The author define "recognized" schools, (schools used in the survey). Four traditional types of reading instruction in secondary schools were defined. "Recognized" schools require reading instruction more frequently than random schools. Sampling believed that reading instruction was not the responsibility of content teachers. Conclusion--literacy instruction across the curriculum must become a priority of middle schools.

Cox, Mitch, "Engendering Critical Literacy through Science Fiction and Fantasy," English Journal, (1990), pp. 35-38.

Discussion of three units--"Utopain/Distopian Literature," "Human Futures," and "Encounters with Nonhuman Sentiments." Students write about the books in journals and essays, discuss them within their groups and lead discussions for the entire class. Although this mini-course was canceled, the author feels that science fiction deserves a place in our literature courses.

Donawerth, Jane, "Teaching Science Fiction by Women," English Journal, (1990), pp. 39-46.

An overview of the history of women and science fiction, beginning with Mary Shelley's Frankenstein. Recommends book which depict men and women as scientists.

Gunner, Elizabeth. Teaching African Literature. Great Britain: Heinemann, 1984.

Harbough, Mary, "Let the Reading Begin," The Instructor, January 1990.

Whether you call it whole language, literature-based reading, or integrated language arts, its sweeping America's classrooms. "The most common misconception is that change has to be a complete 100 percent thing. Change should be slow, because you'll need to develop new teaching skills and get the kids accoustomed to a new approach." Frank Hodge, advocate of Literature, based reading programs.

Haub, Carl and Kent, Mary M. World Population Data Sheet Washington D. C.: Population Reference Bureau, Inc., April 1988. (Essential for up-to-date statistics)

Hiatt, Mike, "The Inclusive Curriculum," ASCD, 32, No. 2 (1990), p. 7.

Jeanne Chall encourages both the phonological and whole language combination. I feel this is a better approach. I share her concern for which grades the whole language approach is appropriate.

Jerome Harste had no comment.

P. David Pearson had mixed feelings about the impact of whole language movement, and am in agreement with Pearson.

Holbrook, Hilary Taylor, "Humanities in the English Classroom," ERIC Clearinghouse on Reading and Communication Skills, Urbana, Illinois.

Knepler, Henry and Knepler, Myrma. Crossing Cultures. New York: Macmillan and Company, 1983. (An excellent collection of nonfiction to be used for composition and introduction of cultures)

Krest, Margie, "Adapting the Portfolio to Meet Student Needs," English Journal, Feb. (1990), pp. 29-34.

LeSound, Sandra J., "Using an Advance Organizer to Set the Schema for Multi-Cultural Lessons," Journal of Reading, (1988), pp. 12-18.

A plan for helping students to understand literature through the use of an advance organizer, "students understand, remember and enjoy their reading more when they posses relevant cultural knowledge."

Litzinger, Boyd and Oates, Joyce Carol, Editors. Story. Lexington, Massachusetts: D.C. Heath and Company, 1985. (Short story collection with a variety of international authors)

Maddox, Eleanor J., "Whole Language Approach to Reading," The Tower Review, Vol. 6, No. 1, Fall 1989, pp. 1-4.

Moyers, Bill, "The Power of Modern American Poetry Captured on Videotape," English Journal, p. 74.

O'Donnell, Holly, "Issues Affecting High School Literature Programs," ERIC Clearing House on Reading and Communication Skills, Urbana, Illinois.

Otto, Wayne, "Wasted Days and Wasted Nights," Journal of Reading, Vol. 33, No. 2, November 1989, pp. 128-130.

Mentions Patrick Shannon's Broken Promises: Reading Instruction in 20th Century America. (Bergin and Garvey 1988) - "mostly about the social political, and economic circumstances" that have lead to the role reversal of teachers being a support system for the textbooks rather than the other way around.

Perkins, Fran D., "Whole Language: Putting Theory into Practice," The Heath Transcripts (Writings in Reading and Language Arts, a series from D.C. Heath and Company), 1989.

Whole language is a "philosophy of learning and teaching that is holistic and child-centered." "Children learn language by actually using it."

Prothero, James, "Fantasy, Science Fiction, and the Teaching of Values," English Journal, (1990), pp. 32-34.

A teacher from California discusses the validity of science fiction as modern mythology. We teach Greek and Roman mythology, Beowulf or "Rime of the Ancient Mariner," but we relegate science fiction and fantasy to the category of children's literature.

Ragland, Rachel G., et al. Invitation to Psychology. Glenview, IL: Scott, Foresman, and company, 1989.

Savage, Dr. John F., "I'd Like to Teach Reading with Literature But I'm Afraid My Pupils Will Miss Out on Skills," Sundance, (1989).

Discussion of skill development instruction versus holistic process. The author suggests several methods of teaching the same necessary skills using a trade book instead of a basal reader. Researchers have found that the use of a literature-based program has a positive effect on student achievement.

Simic, Charles and Strand, Mark, Editors. Another Republic. (Seventeen European and South American Writers) New York: The Ecco Press, 1976. (Wonderful poetry by Eastern European and Latin American poets, including Nobel prize winning Milosz, the 1980 winner from Poland)

Stahl, Steve A. and Miller, Patricia D., "Whole Language and Language Experience Approaches for Beginning Reading: A Quantitative Research Synthesis," Review of Educational Research, Spring 1989, Vol. 59, No. 1, pp. 87-116.

Suhor, Charles, "English and Language Arts - A Guided Tour Through the State of the Art," ERIC Clearinghouse on Reading and Communication Skills, (1987), pp. 22-27.

In recent years, there has been a search for unity in various aspects of English Language Arts. Teaching the humanities, using whole language instruction, encouraging higher order thinking skills, and teaching composition through process instruction are a few examples of this strain toward integration -- "Objective" tests encourage worksheet instruction -- writing test promotes writing. Isolated skills instruction gives attention to decoding at the expense of comprehension. some part-to-whole instruction is necessary for beginning readers. "Dumbed down" textbooks are less comprehensible. High school literature textbooks are leaning toward the classics again.

Thaiss, Christopher, "Language Across the Curriculum," ERIC Clearinghouse on Reading and Communication Skills, Urbana, Illinois.

Valadez, Jeanne, "Organizing the Curriculum Using a Multidisciplinary Approach," CABAC-NODAC, pp. 65-71.

Wagner, Betty Jane, "Integrating The Language Arts," ERIC Clearinghouse on Reading and Communication Skills," Urbana, Illionis.

"Young Adults' Choices: 1989," By IRA's Literature for Adolescents Committee, Journal of Reading, (1989), pp. 113-119.

All books received positive reviews from at least two major reviewing sources such as Booklist, Horn Book, Journal of Reading, Language Arts, or School Library Journal. Schools who tested the books represent urban, suburban, rural and small town school systems.

The Heath Transcripts

Writings in Reading and Language Arts
A Series from D.C. Heath and Company

Whole Language: Putting Theory into Practice

by
Fran D. Perkins

■ ■ ■

The impact of whole language has been so strong in recent years that many educators have begun to reexamine existing classroom practices. Classroom teachers are responsible for much of the increased interest in whole language because they see the positive changes in their students' achievement and attitudes when learning is approached holistically. Interest is spreading to many sections of the United States, but the interpretation of whole language varies from classroom to classroom. The purpose of this publication is to define whole language and provide teachers with practical classroom applications of whole language beliefs.

1. Defining Whole Language

Whole language seems to have become popular just in the past few years, and yet teachers have been carrying out aspects of whole language for decades. Though many educators are pleased with the increased interest and support in whole language, it has its share of critics. Much of the criticism is rooted in misconceptions about whole language. The following questions and answers address some of the issues with which educators are concerned.

What is whole language?

Before attempting to answer questions about whole language, it is important to know what it is. Williams (1987) attempts to answer the question:

> *"Defining whole language can be a rather elusive task somewhat akin to the story of the blind man and the elephant. Some people feel the trunk and say it is the writing process. Some grab ahold of a leg and say it is reading through literature. Some sense the enormous body and say it is teaching through themes. And of course, some grab the tail and say it is no big deal and nothing new."*

Williams' description is representative of the differing perceptions about whole language held by people who view whole language as one or more practices. Altwerger, Edelsky, and Flores (1987) warn against viewing whole language merely as a set of practices. Whole language is, instead, a philosophy of learning and teaching that is holistic and child-centered. Rather than taking parts of language (letters, words, skills) and combining them, whole language teachers strive to keep language whole and in the context of its thoughtful use in real situations (Goodman, 1987). In this way, language remains functional and relevant to the learner. Ideally, children's interests and needs determine much of the curriculum. Learning becomes meaningful to the children which empowers and motivates them to learn.

What is the research base for whole language?

The theoretical premise of whole language is that children learn language by actually using it. Teachers in whole language classrooms provide an atmosphere in which children constantly use language. They are involved in so many language learning experiences that they gain control over the rules of language. They test it, modify it, abandon it, or perfect it as they interact with others (Goodman, 1986). The classroom environment also encourages social interaction to help in the construction of knowledge and the opportunity to take risks and to learn from mistakes. "The environment created by whole language is one characterized by trust, security, and interaction." (Rich, 1985).

Studies back up such statements. Much of the research that supports whole language is recent and, in fact, ongoing. However, a lot of research compatible with whole language concepts already has been completed. Well-known researchers such as Calkins, Clay, Graves, Harste, Burke, Woodward, Halliday, Birnbaum, Baker, and Brown have published findings in reading, writing, language acquisition, language development, and learning styles that support the whole language approach.

How can basal readers be used effectively in whole language classrooms?

This question is possibly the most frequently asked by classroom teachers. Whole language teachers conscientiously immerse students in quality literature, both narrative and expository text. Textbook publishers are aware of the demands made by teachers for quality materials, integrated language processes, and meaningful reading and writing experiences. Therefore, basal readers that respond to these demands can certainly be used as a source of language-rich material.

Basals that organize their selections around thematic clusters fit naturally into the kind of classroom that incorporates reading and literature into the content areas. Busy teachers are aided by the fact that quality selections already have been chosen and have accompanying related activities, suggested additional reading, and choices for direct instruction.

It is most important to note that basal readers are just one resource for use in literacy development. Wise use of any excellent material is justified in a whole language classroom. The key is in how the teacher utilizes the material. When used to support learning rather than control it, basals have a secure place in whole language classrooms.

How do students in whole language classrooms acquire the necessary skills and strategies for reading?

In whole language classrooms, students acquire reading skills and strategies directly and indirectly. When students are immersed in language, "they develop strategies for making sense out of print...In the process, they develop phonic rules and come to 'know' words and what they mean in a variety of contexts." (Goodman, 1986) Similarly, when children write, they invent, modify, and develop spelling rules as they move toward standard spelling. This type of language acquisition is akin to that which occurs when toddlers are learning how to speak. The constant exposure to spoken (or later on, written) language coupled with adult feedback and modeling is the cornerstone for acquiring language. The process is more indirect than direct.

To talk about direct instruction, it is important to distinguish between a whole language approach and a traditional approach to teaching reading. The former moves from the whole to its parts. The analogy of the blind man and the elephant referred to at the beginning of this paper graphically illustrates support for the whole-to-part approach. Touching each part of the elephant separately, the blind man cannot identify the whole object because there is no context for the parts. The same can be said about isolated instruction. However, if the instruction is drawn from the reading or writing that students have done, then context, meaning, and relevance are present automatically. The goal of direct instruction in a whole language classroom is not to master a skill per se but to learn strategies to apply which will enhance further reading and writing experiences.

2. Applying Whole Language Beliefs

With an understanding of whole language, it is possible to talk about how to put theory into practice. There is no definitive set of whole language practices designed for all classrooms; teachers translate the theory into practices with which they are comfortable. There is, however, a common thread in the practices: learning is child-centered and comprehension-centered (Rich, 1985).

Manning, M.; Manning, G.; Long; and Wolfson (1987) developed a list of beliefs commonly put into practice by effective whole language teachers:

- Reading and writing should be a natural outgrowth of oral language development.
- Children construct their own knowledge from within rather than having it imposed on them from outside sources.

- Reading is comprehension, that is, creating meaning from text.
- Communication is the main aim of writing.
- Learning to read and write is a social process.
- Risk-taking and making mistakes are critical to reading.

The following sections describe general practices that support these key whole language beliefs:

Create a literate environment.

In whole language classrooms, children are immersed in print that is functional, relevant, and meaningful. The classrooms are full of materials that promote and enable reading and writing. Books, magazines, newspapers, catalogs, and student-generated materials are on display in the library or library corner. Pencils, pens, crayons, erasers, paper, and bookbinding supplies are available for daily writing. Entire classrooms are turned into displays of print. Loughlin and Martin (1987) believe that for children to learn the importance of print outside the classroom, they should use print to function throughout the school day. Functional uses of print include:

- Labels in sentence form on materials throughout the classroom
- Titles for classroom displays and projects
- Posters of directions and procedures for classroom activities

Throughout the day, teachers act as role models by reading books silently and aloud, making sure children see them write and use functional print. Modeling good use of language is a powerful way to convey its importance.

Provide a variety of reading experiences.

At all grade levels, teachers—and other students—read orally to children. Reading aloud is certainly not a new practice, but whole language teachers make a special effort to make this a daily experience for their students. One form of reading aloud is called "shared reading," popularized by Don Holdaway (1979). He suggests using big books or other enlarged texts such as songs, rhymes, and poems to create a social interaction in which the teacher and a group of children read and discuss a story together.

Students also engage in self-selection of reading materials as a planned part of the day. They may read alone or with a partner. The follow-up might be a reading conference with the teacher or peer group.

Provide a variety of writing experiences.

Children in whole language classrooms write daily on self-selected topics. Journal writing is an important part of many whole language classrooms. The informal journal format allows students to develop their writing fluency. Process writing is also an important part of many whole language classrooms. Popularized by Donald Graves, Lucy Calkins, and others, students write in a workshop atmosphere, supported by the teacher as they rehearse, draft, and revise.

When students are given the time, materials, and purpose for frequent writing, they have the opportunity to explore the functions and forms of written language (Martinez and Teale, 1987). Teachers can help their students use writing as a function of daily living by involving them in activities such as the following:

- Writing letters, campaign speeches, notes, advertisements, book reviews
- Creating recipe books and menus

Integrate the language arts with curriculum areas.

Teachers who integrate their curriculum areas with the language arts do more than just provide writing or reading assignments in science and social studies. This integration requires planning and flexibility. Instead of separate instruction in the content areas and language arts, instruction is combined, which should result in alleviating overcrowded schedules. When assigning students the task of writing a science report, for example, a whole language teacher instructs students in the content and also in how to do the planning, research, outlining, and writing. Students learn how to think, research, and write like a scientist.

Integrating the language arts with the content areas proves to students that there is a purpose for learning how to communicate effectively. They learn that reading and writing expertise is needed not just during language arts class but also during other classes and eventually in their lives and work beyond school. When students see that there is a reason to be a good communicator, they will be motivated to learn how to become one.

Encourage social interaction, decision-making, and risk-taking.

The whole language classroom environment promotes social interaction, decision-making, and risk-taking so students will learn to use language in productive and meaningful ways. Teachers encourage social interaction by having students work with partners, in cooperative groups, and as a whole class. Flexible grouping allows for temporary groups based on interest or instructional need. Within the different configurations, students have numerous opportunities for using language to listen to one another and discuss their various topics and assignments. Teachers know that taking risks and making mistakes are critical to learning. Manning et al. revealed in their research that "making errors is a natural part of learning as children go through various levels of being wrong... Teachers have to encourage children to be autonomous and self-directed learners who aren't afraid of making mistakes."

Children generally do not mind taking risks when teachers emphasize the process by which children arrive at answers, but they require an accepting environment with teachers who help them learn from their mistakes.

Allowing children to contribute to classroom-planning and giving them responsibility as part of a cooperative group help to develop decision-making. Children who are never given the opportunity to make decisions will never learn how. Teachers who model how to do it, and then provide decision-making opportunities, develop children capable of intelligent decision-making.

Conclusion

Whole language is a philosophy of language and learning. To employ the practices without the beliefs behind them paints a distorted picture of whole language. Practices that support the tenets of whole language are holistic, child-centered, meaningful, contextual, integrated, and social. It is the responsibility of the classroom teacher to turn the theory into practice, but the practices that whole language embraces are as individual as the teacher and the students involved. In a whole language classroom, the children not only live language, they are empowered by it.

References

Altwerger, B.; Edelsky, C.; Flores, B. "Whole Language: What 's New?" *The Reading Teacher,* vol. 41, (November 1987), pp. 144–154.

Goodman, K. "Basal Readers: A Call for Action." *Language Arts,* vol. 63, (April 1986), pp. 358–363.

Goodman, K. *What 's Whole in Whole Language?* Portsmouth: Heinemann, 1986.

Goodman, K.; Smith, E.; Meredith, R.; and Goodman, Y. *Language and Thinking in School—A Whole Language Curriculum.* New York: Richard C. Owens Publishers, 1987.

Holdaway, D. *Foundations of Literacy.* New York: Teacher's College, 1979.

Loughlin, C. and Martin, M. *Supporting Literacy.* New York: Teacher's College, 1987.

Manning, M.; Manning, G.; Long, R.; and Wolfson, B. *Reading and Writing in the Primary Grades.* Washington: National Education Association, 1987.

Martinez, M. and Teale, W. "The Ins and Outs of a Kindergarten Writing Program." *The Reading Teacher,* vol. 40 (January 1987), pp. 444–451.

Rich, S. "Restoring Power to Teachers: The Impact of Whole Language." *Language Arts,* vol. 62, (November 1985), pp. 717–725.

Williams, R. "The Whole Elephant." *The Whole Idea.* (1988), p.1.

Fran D. Perkins is Instructor of Reading and Early Childhood Education at the University of Alabama at Birmingham.

D.C. Heath and Company
125 Spring Street
Lexington, Massachusetts 02173
Shaping the future since 1885

Hanover, PA 17331
Roswell, GA 30076
Hoffman Estates, IL 60195
Carrollton, TX 75006
Novato, CA 94947
Toronto, ONT M5H 1S9
International: Lexington, MA 02173

DC Heath
A **Raytheon** Company

© 1989 D.C. Heath and Company

23307-2-9891-35KBP-I

APPENDIX F

"Thinking and Learning Through Writing Across the Curriculum:

An Interdisciplinary Curriculum"

developed by OKCPS
Writing Teams

Marian Hulsey, High School Writing Team Coordinator

Dave Snelgrove, Middle School Writing Team Coordinator

Acknowledgements

We would like to acknowledge the wonderfulness of ourselves, the Writing Team, because we really think we have done something important.

Please read this.
Like it, love it, or change it.
But don't ignore it.
Our students are counting on us.

The Writing Team

THINKING AND LEARNING THROUGH WRITING ACROSS THE CURRICULUM:

An Interdisciplinary Curriculum for Oklahoma City Public Schools
Grades 6-8

Developed by the OKCPS
Writing Team

Coordinated and Prepared
by
Tonya Huber, Ph.D.
Assistant Professor
College of Education
Wichita State University
Wichita, Kansas

Final Report

Revised 8-8-90

THINKING AND LEARNING THROUGH WRITING
ACROSS THE CURRICULUM
Grades 6-8

PHILOSOPHY AND RATIONALE

Writing is a powerful strategy for learning and an effective method of teaching. Students who participate in classes that use "writing to learn" or "writing across the curriculum" have the opportunity to learn more content, understand it better, retain it longer, and integrate their learning more effectively.

Can we afford to graduate students who are unaware of, afraid of, or apathetic to the dynamic world around them? The active thinking and learning processes required by writing prevent students from being merely passive receptors of information and attitudes packaged for their consumption. Writing is an act of creation requiring personal involvement of the writer and resulting in a product in the expression of the writer. Robert Parker in Learning to Write, Writing to Learn explained it like this:

> The primary goal (in a language across the curriculum program) is not to improve students' talking and writing. The primary goal is to improve students' learning. Language in general and writing in particular are seen as the main instruments of learning. The focus on writing, whether in English or other subjects, is always on how writing might be used more widely, more effectively by students as a learning tool. Yet, I'm convinced that if you set as your primary goal using writing as a means of learning, you will also improve students' writing.

With this foundation, the Middle School Writing Team has developed a writing-intensive, across-the-curriculum program to enhance thinking and learning in all subject areas. Across disciplines, teachers will be asked to afford writing activities to students to enhance learning. These writing activities should reflect the structure of that discipline in order to become a natural component of the teaching/learning process.

A minimum of one writing-to-learn activity should be conducted in each class each week (see "Types of Writing"). The writing activities should be included as a meaningful part of the course grade. Assessments at the end of each quarter will be based on a writing portfolio collection of interdisciplinary writings. The student's language arts teacher and one other teacher will assess the portfolio for mastery or non-mastery based on a checklist of the "Essential Learning Skills Expectations." Evaluations and/or conferences will be included in the assessment process.

Portfolio Requirements

The student's portfolio is the compiled body of works in progress, plos copies of all completed pieces. This portfolio will follow the student throughout her or his high school years, serving as a beacon pointing both to where the student has been and where she or he is heading, as well as an ongoing record of the student's progress in thinking and in writing. The student will keep a dated table of contents and an introduction for the included writings. The student will determine the writing assignments for each marking period that should be included for portfolio evaluation.

Types of Writing Assignments

	Grade 6	Grade 7	Grade 8
Narrative Response	A	F	
Narrative Paragraphs	A	A	
Descriptive Response	A	F	
Descriptive Paragraphs	A	A	
Reflective Response	A	F	F
Reflective Paragraphs	A	A	F
Expressive/Creative/Imaginative Response	A	A	F
Expressive/Creative/Imaginative Paragraphs	A	A	F
Informative/Expository Response		A	F
Informative/Expository Paragraphs		A	A
Evaluative Response		A	F
Evaluative Paragraphs		A	A
Interpretive Response		A	F
Interpretive Paragraphs		A	A
Persuasive Response		A	F
Persuasive Paragraphs		A	A
Writing Process	A	A	F
Formulaic Writing	A	A	F

Descriptors

Creative/Imaginative: create/recreate rather than explain
Descriptive: depict, recount, sketch, relate in sequence
Evaluative: review, judge
Expressive/Creative/Imaginative: create/recreate rather than explain explore, discover, examine ideas
Formulaic: mnemonic devices, applications, forms, puzzles
Informative/Expository: clarify, inform, explain, analyze
Interpretive: explore, classify, compare/contrast
Narrative: tell or retell
Persuasive: influence/change opinion/action, support, prove
Reflective: analyze, explore, consider, wonder
Writing Process: prewriting, drafting, revising, editing activities

MIDDLE SCHOOL LANGUAGE ARTS

The goal of language arts is to help the student continue to learn language, to learn through language, and to learn about language. An interdisciplinary, multicultural framework for language, genuine literacy, and learning across the curriculum will develop the ability to use reading, writing, thinking, listening, and speaking skills in the real world, with options, appreciation, and meaningful purposes in various settings and with other people. A required list of readings at each grade level will insure that each student is exposed to prose, poetry, and drama.

LANGUAGE ARTS 6

At grade six, writing activities will stress the development of sentences. The development of reading/writing strategies will be stressed at this level. Students will be encouraged to read literature for pleasure as well as to read for meaning.

LANGUAGE ARTS 7

At grade seven, writing activities will stress paragraph development. Students will explore a wide variety of writing forms and maintain a portfolio of writing samples. Students will practice analyzing purpose and audience in writing activities that employ a writing process approach using pre-writing, composing, revising, editing, and publishing. Students will also learn to analyze reading assignments to determine effective strategies for approaching reading assignments.

LANGUAGE ARTS 8

At grade eight, writing activities will stress short essays. The development of research skills and use of reference materials will receive emphasis. The study of literature will encourage students to internalize reading strategies and skills as they become independent readers encouraged to enjoy literature as a means of understanding human relationships in the world in which we live.

SKILLS STUDY ROTATION

READING SKILLS 6

The major goal of this nine-week reading course is the development of strategic readers who establish a reading purpose, analyze a reading task, plan appropriate strategies, monitor understanding while reading, regulate reading by making appropriate corrections, and reflect upon what they have read. Students will apply strategic reading skills to reading assignments from across the curriculum.

READING SKILLS 7

The major goal of this nine-week reading course is to strengthen the strategic reading skills learned in the sixth-grade cycle and in language arts classes. The students will set purposes for reading, adapt a rate appropriate to the purpose, organize the reading task, expand vocabulary, monitor comprehension, reflect on reading, and apply effective strategies to all reading situations across the curriculum.

WRITING SKILLS 6

The major goal of this nine-week writing course is to develop in students the ability to use the interactive processes of composing and comprehending in varying modes (oral, written, visual/nonverbal) with emphasis on writing-to-learn activities. The process will be stressed over the product. A writing lab environment will provide rich opportunities to discover and learn more about language.

WRITING SKILLS 7

The major goal of this nine-week writing course is to develop the ability to use the writing process appropriate to the purpose, situation, and audience of varied writing activities. Students will further develop an awareness of the flexibility of language and an appreciation for language as it functions in each individual's life.

THE ADVANCED AND EXPANDED CURRICULUM

Students in the advanced and expanded (A&E) program will be taught by an interdisciplinary team of science, social studies, language arts, and math teachers.

In the language arts component, the aim is to develop the ability of the learner to communicate accurately and appropriately in writing; to understand and respond sensitively and imaginatively to what they read, hear, and experience in a variety of media; and to understand themselves and others. Students will develop individual portfolios of sustained writing for course assessment. At least four of the works will show detailed study of prose, poetry, and drama; at least four additional units will reflect the variety of writing modes required by real audience, real-purpose situations.

Students will be involved in developing an educational growth plan that will insure mastery in essential skills and expanded learning in individual strength areas. Self-evaluation of the portfolio writing process will facilitate independent learning.

Summer reading will further develop a multicultural, interdisciplinary, global understanding that will be facilitated by the writing portfolio assessment, language learning activities, and literature and genuine literacy readings.

THINKING AND LEARNING THROUGH WRITING
ACROSS THE CURRICULUM
Grades 6-8

ESSENTIAL LEARNING SKILLS EXPECTATIONS

1. The student organizes thoughts, details and ideas in logical patterns or sequence to reflect the use of concepts, language and thinking strategies to learn across the curriculum.
2. The student creates a sentence that expresses a unified thought.
3. The student creates a group of sentences that express a unified thought in paragraph form.
4. The student creates a group of paragraphs that express a sustained thought in writing.
5. The student evidences an awareness of appropriate usage, tone and voice relative to purpose and audience.
6. In determining appropriate usage, the student will be aware of vocabulary and words in context.
7. The student exhibits application of the steps in the writing process: prewriting, drafting, editing/revising, sharing/ publishing.
8. The student writes neatly and legibly for final draft products to be shared or published.
9. The student uses reference materials to accomplish writing to learn activities across the curriculum.
10. The student understands, appreciates and employs the power and the limitations of the spoken word in communicating messages that have significance for their listeners.
11. The student understands, appreciates and employs listening skills in receiving and responding to oral communication.
12. The student understands, appreciates and employs observation skills in receiving and responding to communication, particularly nonverbal.
13. The student creates simple, compound and complex sentences and identifies the parts of speech in each.
14. The student applies the major conventions of spelling and capitalization.
15. The student applies the major rules governing punctuation.
16. The student recognizes, reads, analyzes, interprets, responds to, and appreciates literary works.

CORRELATION OF OKLAHOMA STATE DEPARTMENT OF EDUCATION
SPECIFIC LEARNING OUTCOMES
AND THE ESSENTIAL LEARNING SKILLS EXPECTATIONS
GRADES 6-8

ACROSS THE CURRICULUM = EXPECTATIONS 1-12
LANGUAGE = 1-16

EXPECTATION 1	6.11, 6.35 7.5, 7.6, 7.7, 7.13 8.19, 8.23
EXPECTATION 2	6.13, 6.18 7.8, 7.12 8.4, 8.5, 8.7, 8.8
EXPECTATION 3	6.6 7.5 8.5
EXPECTATION 4	6.4, 6.6 7.5 8.5
EXPECTATION 5	-- -- 8.17
EXPECTATION 6	6.2, 6.10, 6.25 7.1, 7.2, 7.8, 7.17 8.2, 8.14
EXPECTATION 7	6.1, 6.2, 6.3, 6.4, 6.17, 6.18, 6.19, 6.20, 6.21, 6.22 7.1, 7.2, 7.3, 7.4, 7.5, 7.8, 7.12, 7.20 8.1, 8.2, 8.3, 8.4, 8.5, 8.7, 8.11, 8.14
EXPECTATION 8	6.3, 6.5 7.3 8.3, 8.4, 8.6
EXPECTATION 9	6.2, 6.8, 6.11, 6.30 7.1, 7.2, 7.7 8.2, 8.6, 8.7, 8.19, 8.22
EXPECTATION 10	6.26, 6.28, 6.29, 6.31, 6.32 7.18, 7.19, 7.20, 7.21 8.15, 8.16, 8.17, 8.18, 8.19
EXPECTATION 11	6.34, 6.35, 6.36 -- 8.21, 8.22, 8.23
EXPECTATION 12	6.28, 6.29 7.19, 7.20, 7.21 8.17, 8.18, 8.19, 8.22
EXPECTATION 13	6.9, 6.14, 6.15, 6.16 7.8, 7.9, 7.11 8.7, 8.8, 8.9, 8.10, 8.12

EXPECTATION 14	6.1, 6.2 7.1 8.1, 8.2
EXPECTATION 15	6.18, 6.19, 6.20, 6.21, 6.22 7.12 8.11
EXPECTATION 16	6.23, 6.24, 6.25 7.13, 7.14, 7.15, 7.16, 7.17 8.13, 8.14, 8.15

EXPECTATION 1

The student organizes thoughts, details and ideas in logical patterns or sequences to reflect the use of concepts, language and thinking strategies to learn across the curriculum.

PROCESS FOCUS SKILLS

1. constructs a schemata or outline to facilitate learning
2. takes notes and makes notes from lecture and from reading

COMPETENCY INDICATORS

1. as a prewriting activity or as a learning strategy, creates a map, graph, outline (see "semantic map," in "Forms of Writing to Learn") to organize information.
2. "takes notes" from written (texts) and verbal (lecture and film) sources as well as "makes notes" creating new information from the synthesis of information learned

OUTCOMES

A student notebook and a student learning log indicate a student's ability to record as well as generate notes.

EXPECTATION 2

The student creates a sentence that expresses a unified thought.

PROCESS FOCUS SKILLS

1. demonstrates knowledge that a sentence is made up of one or more words which express a complete thought
2. employs initial capitalization and terminal punctuation

COMPETENCY INDICATORS

1. writes complete sentences without fragments or run-ons in final written products as appropriate
2. writes a sentence with a capitalized first letter and, as appropriate, a period, exclamation point or question mark at the end

OUTCOMES

A focus on writing as communication enhances the importance of effectively expressing complete thoughts. In revising and editing own and other's writing, the student indicates this competency.

EXPECTATION 3

The student creates a group of sentences that expresses a unified paragraph.

PROCESS FOCUS SKILLS

1. writes a paragraph that develops a coherent thought and exhibits continuity of thought
   a. paragraph has a topic sentence
   b. supporting sentences relate logically to the topic sentence
   c. ideas and events are presented in sequemce
   d. sentences focus on a main idea
2. writes a paragraph in standard format
3. develops a paragraph through the writing process

COMPETENCY INDICATORS

1. writes a paragraph that develops a unified idea
2. writes a paragraph with an indented first sentence, a topic sentence, and supporting sentences
3. employs appropriate stages of the writing process to develop a paragraph (see Expectation 7)

OUTCOMES

As a final written product, using stages of the writing process as appropriate, the student will produce a well-constructed paragraph that develops a main idea with supporting details.

EXPECTATION 4

The student creates a unified group of paragraphs that express a sustained thought in writing.

PROCESS FOCUS SKILLS

1. sustained writing will include required elements
    a. a clearly discernible introduction that includes the purpose or goal of the writing
    b. a body that provides facts, details, ideas, or feelings that relate to the purpose or goal
    c. a conclusion that summarizes the body of the writing and reacts to the purpose or goal
2. writing will exhibit appropriate style
    a. style may be specific to discipline
    b. style may be specific to writing form
    c. style may be creative or idiosyncratic
3. writing will be revised, edited and proofread for publication

COMPETENCY INDICATORS

1. the writing includes a number of paragraphs that clearly focus on a goal or purpose and develops the ideas of the writer
2. the writing evidences an appropriate style
3. the writing has proper indentation of paragraphs and capitalization and punctuation of sentences

OUTCOMES

The ability to complete a sustained writing whether in the form of a theme, essay, research paper, book review, short story, etc. is a strong indicator of the use of higher level thinking and reasoning skills. In revising and editing, the student has the opportunity to polish the writing style and content of the sustained writing.

EXPECTATION 5

The student evidences an awareness of appropriate usage, tone and voice relative to audience and purpose.

PROCESS FOCUS SKILLS

1. assesses audience and determines purpose
2. determines appropriate usage
   a. uses language appropriate to the audience and purpose--technical, specific, descriptive, emotional, for example
   b. uses appropriate sentence length for the intended audience
   c. combines related ideas into sentences and paragraphs
3. employs appropriate tone and voice
   a. maintains a consistent point of view
      (first person: I, me, my)
      (second person: you)
      (third person: he, she, it, they)
   b. identifies the tone of the writing--serious, humorous, emotional, informative--and employs language expressions and vocabulary to achieve the desired tone

COMPETENCY INDICATORS

1. prewriting audience and purpose analysis
2. an audience specific writing (see "Types of Writing") that considers sentence structure, appropriate language choice and vocabulary
3. an audience specific writing (see "Types of Writing") that considers tone and voice through an analysis of the writer's attitude toward the topic, the audience, and the product

OUTCOMES

Any shared/published writing from the list of "Types of Writing." The writing may be shared with a peer or family member, displayed on a bulletin board, printed for distribution, or "published" in a school, community, or professional publication.

EXPECTATION 6

In determining appropriate usage, the student will be aware of vocabulary and words in context.

PROCESS FOCUS SKILLS

1. revises for word choice
    - a. as appropriate, uses sensory detail and imagery
    - b. as appropriate, uses figurative language, metaphor, simile, idiom, analogy
        - (1) the heart is a pump
        - (2) the foot of a mountain
        - (3) soft shoulders on a highway
        - (4) dust bowl
        - (5) the eye of the storm
    - c. uses language with awareness of connotation/denotation
    - d. uses homonyms, synonyms and antonyms appropriate to the purpose
2. revises for words appropriate to the context or field of study
    - a. discriminates between multiple meanings, particularly with words employed differently across disciplines
        - (1) black spot: (adj., noun) a dark circle
black spot: (noun) a black-populated village in South Africa that is isolated within a larger white community
        - (2) box: (verb) to strike with the fist
box: (verb) medical for "die"
        - (3) caramel: (noun) a sweet, chewy candy
caramel: (noun) in science, fuel for nuclear reactors
        - (4) menu: (noun) a detailed list of the foods served at a meal
menu: (noun) a list of the programs available in a computer service
3. edits words to employ those most appropriate to the context or field of study
    - a. uses context clues to determine the meaning of words without using a reference source or dictionary
4. maintains a personal vocabulary list or log including words specific to topics and courses of study
    - a. records new vocabulary
    - b. uses reference books, glossaries, and dictionaries to determine the meanings of new vocabulary
    - c. uses context clues to determine the meanings of new vocabulary
5. uses word recognition skills to determine word meanings in context
    - a. uses prefixes to determine word meanings
        - (1) cardio- = heart
        - (2) neuro- = nerve
        - (3) myo- = muscle
    - b. uses suffixes to determine word meanings
        - (1) -itis = infection, inflammation
        - (2) -ology = the study of
    - c. uses etymologies to determine word meanings
        - (1) word histories
        - (2) conventional usage

COMPETENCY INDICATORS

1. revision activities focused on word choice
2. revision activities focused on context, topic or field of study
3. definitions based on context clues
4. vocabulary list or log
5. expanded vocabulary

OUTCOMES

Proofreading activities, revised drafts, edited writing, vocabulary lists or logs, and other writing activities could be effective indicators of this skill accomplishment. Revision and editing activities are most effective when employed with real writing activities with specific audience and purpose. Student-generated or peer-generated writings are more meaningful than prepared activities, though proofreading skills may be sharpened through application to practice activities.

EXPECTATION 7

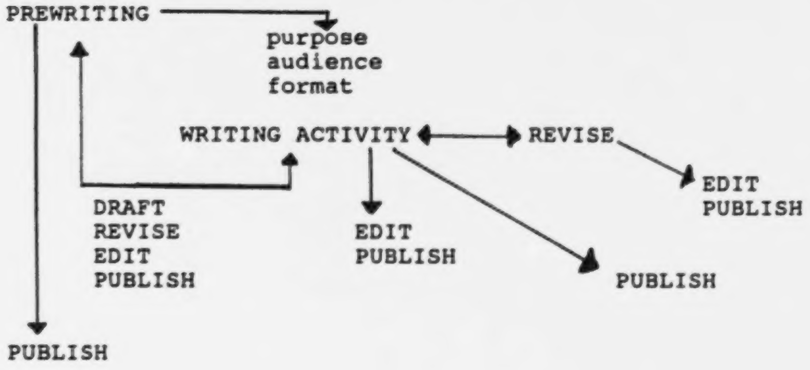
As appropriate, the student exhibits application of the steps in the writing process: prewriting, drafting, editing/revising, sharing/publishing.

PROCESS FOCUS SKILLS

1. participates in some aspect of the writing process at least once each week in each class
2. identifies the writing assignment objective
3. identifies the audience for whom the writing is intended
4. selects the appropriate writing form
5. participates in writing activity
6. narrows the writing subject/topic
7. organizes prewriting
8. free writes a first draft
9. organizes the free write for meaning
10. revises for meaning
11. revises word choice utilizing vocabulary appropriate to the discipline and audience
12. revises for coherence and unity
13. edits for capitalization, punctuation, and spelling
14. rewrites
15. shares/publishes

COMPETENCY INDICATORS

The 15 skills listed represent the entire writing process, but the steps do not indicate a linear progression for every writing activity. At the proficient level, the student determines which stages are approproate to the writing activity at hand. Some possibilities follow:



OUTCOMES

The student's initial guided use and later self-determined use of the stages in the writing process to enhance learning will indicate appreciation and understanding of writing as a learning tool.

EXPECTATION 8

The student writes neatly and legibly for final draft products to be shared or published.

PROCESS FOCUS SKILLS

1. uses required form for specific writing types and patterns
   a. a sentence
   b. a paragraph
   c. an essay
   d. a report
   e. a journal or log
   f. a portfolio
   g. notes
   h. poetry
   i. forms
   j. a friendly letter
   k. a business letter
   l. an envelope
   m. a play
   n. an outline
   o. other types of writing
2. makes handwriting legible
   a. open letters readily distinguishable from closed letters (e-i, l-t, cl-d)
   b. tall letters consistently stand out above the short letters
   c. similar letters are clearly distinguishable
   d. adequate spacing between letters, words, and sentences
   e. overall, easy to read
3. creates neatly written final products

COMPETENCY INDICATORS

1. organizes and arranges written works with headings, titles, margins, indentations and spacing as appropriate
2. reads, proofreads and edits own and other's written works
3. prepares written works for sharing and publishing

OUTCOMES

The value of neatness and legibility is a natural extension of "real" writing projects and products intended to be read by a real audience. The student's ability to prepare written products for sharing/publishing is the natural indicator of this competence.

EXPECTATION 9

The student uses reference materials to learn across the curriculum.

PROCESS FOCUS SKILLS

1. uses the parts of a book to enhance written communication
    a. uses table of contents to locate information
    b. uses an index to locate information
    c. uses a glossary to determine word meanings
    d. uses a bibliography to obtain information
2. uses reference materials to enhance written communication
    a. dictionary
    b. thesaurus
    c. almanac
    d. book of quotations
    e. dictionary of phrase and fable
    f. maps
    g. graphs
3. applies dictionary skills
    a. researches word histories and etymologies to determine appropriate word use
    b. identifies antonyms and synonyms
    c. identifies parts of speech
    d. identifies pronunciation
    e. identifies syllabication
    f. identifies spelling
    g. uses guide words to locate words efficiently
4. uses information obtained from newspapers, magazines, television, film, video, etc. to facilitate learning
5. conducts an interview to collect information

COMPETENCY INDICATORS

1. uses the parts of a book or text to aid in learning
2. uses reference materials during the writing process stages
3. uses information obtained from a dictionary to create and revise writing
4. uses media and non-book print sources in learning activities
5. identifies techniques, prepares questions, and conducts interviews to learn information across the curriculum

OUTCOMES

The regular use of a dictionary and additional reference texts and sources as needed by a student indicate not only the skilled ability to do so but the appreciation for these skills as sources of enhanced communication.

EXPECTATION 10

The student understands, appreciates and employs the power and the limitations of the spoken word in communicating messages that have significance for their listeners.

PROCESS FOCUS SKILLS

1. recognizes and employs the five communication functions of speaking
2. takes into account another person's point of view in talking with that person, especially when asked to do so
3. presents information in messages
4. receives and supplies relevant feedback during communication
5. employs skills to enhance oral communication
6. reads selections appropriately
7. recites from memory

COMPETENCY INDICATORS

1. identifies and uses the five communication functions of speech
    - a. expressing feelings: expressive discourse
    - b. ritualizing: formulaic, culturally determined discourse
    - c. imagining: imaginative discourse
    - d. informing: informative discourse
    - e. controlling: persuasive discourse
2. analyzes the listener's point of view
    - a. analyzes an individual listener's point of view
    - b. completes an audience analysis in formal speaking situations
    - c. establishes relationship with listener
3. delivers messages that contain specific information
    - a. gives opinion(s) to support a position or claim
    - b. presents details to support a conclusion
    - c. organizes information in a coherent structure
4. responds to and presents effectively the feedback regarding oral communication
5. uses oral communication skills effectively
    - a. takes turns speaking, apropriate to the situation
    - b. establishes eye contact with listeners
    - c. manipulates articulation, rate, volume, and word choice appropriate to the intended audience and purpose
    - d. uses figures of speech that enhance oral communication
    - e. employs nonverbal factors that enhance the audience's appreciation of the presentation
6. reads selections (across the curriculum) aloud clearly, accurately, and fluently portraying author's point of view, characterization, mood, tone, and events through effective use of pause, rate, volume, pitch, and non-verbal expression
7. recites from memory grade-appropriate selections
    - a. quotations
    - b. poetry
    - c. speeches
    - d. dialogues
    - e. stories
    - f. skits
    - g. plays

OUTCOME

The student should be able to use words fluently, purposefully, articulately, and intelligently in a wide variety of communicative acts and contexts.

EXPECTATION 11

The student understands, appreciates and employs listening skills in receiving and responding to oral communication.

PROCESS FOCUS SKILLS

1. recognizes and employs the five communication functions of listening
2. perceives and discriminates verbal and nonverbal cues
3. attends to verbal and nonverbal cues
4. assigns meaning to what is heard
5. evaluates what is heard
6. responds to what is heard
7. remembers what is heard

COMPETENCY INDICATORS

1. identifies and uses the five communication functions of listening
    - a. expressing focuses on the speaker who initiates the communication
    - b. ritualizing focuses on the cultural context
    - c. imagining focuses on the language or message itself
    - d. informing focuses on the subject matter underlying the communication
    - e. controlling focuses on the listener upon whom the communication is intended to have some effect
2. distinguishes among various sounds and signals, recognizing those that are important to communication and those that are irrelevant and distracting
3. develops a "listening set" that facilitates focus on signals perceived as relevant
4. draws upon previuos knowledge to assign meaning to selected signals
5. determines intended meaning and then decides upon the accuracy, effectiveness, significance, and propriety of the message
6. responds to the listener's evaluation of the message in order to provide feedback and strengthen communication
7. applies short term memory to obtain the entire message then draws upon long term memory for data needed to assign meaning and to evaluate
    - a. listens for the purpose of recalling information
    - b. listens for the purpose of notetaking
    - c. listens for the purpose of following directions
    - d. listens for the purpose of finding details
    - e. listens for the purpose of finding main ideas
    - f. listens for the purpose of sequencing events

OUTCOMES

Ability to participate meaningfully in discussions and oral communication, as a listener and as a respondent, indicates mastery of effective listening skills.

EXPECTATION 12

The student understands, appreciates and employs observation skills in receiving and responding to communication, particularly nonverbal.

PROCESS FOCUS SKILLS

1. perceives and discriminates verbal and nonverbal cues
2. attends to nonverbal cues
3. assigns meaning to what is seen
4. evaluates what is seen
5. responds to what is seen
6. remembers what is seen

COMPETENCY INDICATORS

1. distinguishes nonverbal cues from verbal statements
    a. recognizes those cues that enhance communication
    b. recognizes nonverbal communication that is irrelevant and/or distracting
    c. recognizes nonverbal cues that send a message different from the verbal one
2. develops an "observation mode" that facilitates focus on signals perceived as relevant
3. draws upon previuos knowledge to assign meaning to selected signals
4. determines intended meaning and then decides upon the accuracy, effectiveness, significance, and propriety of the message
5. responds to the audience's evaluation of the communication in order to provide feedback and strengthen communication
6. applies short term memory to obtain the entire message then draws upon long term memory for data needed to assign meaning and to evaluate
    a. observes for the purpose of recalling information
    b. observes for the purpose of notetaking
    c. observes for the purpose of following directions
    d. observes for the purpose of discovering details
    e. observes for the purpose of discovering main ideas
    f. observes for the purpose of sequencing events

OUTCOMES

Ability to participate meaningfully in discussions and oral communication as an observer of nonverbal cues and behaviors and to observe situations for meaning indicate mastery of effective observing skills.

EXPECTATION 13

The student creates simple, compound, and complex sentences and identifies the eight parts of speech and their functions in each.

PROCESS FOCUS SKILLS

1. identifies the functions of words within sentence patterns (see the 39 patterns identified by Sparks) and constructs simple, compund, complex sentences
2. identifies and creates word groups within sentences
3. uses and explains the use of internal punctuation in compound and complex sentences

COMPETENCY INDICATORS

1. identifies and uses the correct forms of nouns, pronouns, adjectives, adverbs, prepositions, conjunctions, and interjections according to the standard formal/informal aspects of the language
    a. demonstrates knowledge that a sentence must have a subject and a predicate, and that both must be clearly understood if not expressed
        (1) demonstrates knowledge that the subject is the part of a sentence about which something is said
        (2) demonstrates knowledge that a predicate is the part of the sentence which says something about the subject
    b. demonstrates knowledge that a modifier is a word or group of words which alters or changes the meaning of another word
    c. identifies and employs verb forms correctly
    d. identifies and employs rules governing subject-verb agreement
    e. identifies and employs gerunds, participles and infinitives
    f. identifies and employs various types of conjunctions with appropriate punctuation
2. identifies and creates phrases and clauses to expand sentence meaning
3. uses and explains commas and semicolons in compound and complex sentences

OUTCOMES

The ability to objectively identify sentence parts, uses and patterns establishes a foundation for application of the knowledge in creating simple, compound, and complex sentences that express meaningful ideas. Expectation 13 is closely linked to Expectations 2, 3, and 4.

EXPECTATION 14

The student applies the major conventions of spelling.

PROCESS FOCUS SKILLS

1. uses reference materials to determine spelling, pronunciation, definitions, usage, and origin of words

COMPETENCY INDICATORS

1. uses a dictionary, glossary or other reference to
   a. identify errors in spelling and correct spelling
   b. identify derived forms of words
   c. identify pronunciation of irregularly spelled words
   d. identify words having more than one pronunciation or spelling
   e. identify accents and syllables
   f. determine singular and plural forms
   g. form and correctly use contractions
   h. identify and use irragularly spelled words, compound words, multisyllabic words, affixes, foreign words, word parts, and homophones
   i. identify word histories and origins

OUTCOMES

An awareness of and application of the conventions of spelling can be stressed by the teacher and applied by the student particularly when preparing writing for sharing or publishing.

EXPECTATION 15

The student applies the major rules governing punctuation.

PROCESS FOCUS SKILLS

1. uses end marks according to convention
2. uses commas, semicolons and colons according to standard rules
3. uses single and double quotation marks according to standard rules
4. uses the apostrophe according to standard rules
5. uses the hyphen and dash according to standard rules
6. uses the period according to standard rules
7. uses quotation marks, underlining and italics to indicate titles

COMPETENCY INDICATORS

1. punctuates declarative, imperative, exclamatory and interrogative sentences
2. employs commas, semicolons and colons to separate parts of a number, words, phrases and clauses and for standard use in letters, lists, and other written communication
3. employs quotation marks with direct quotations
4. employs the apostrophe to indicate ommission, contraction and posession
5. distinguishes in application the use of the dash to indicate a break in a sentence and the hyphen used to join words or word parts
6. employs the period appropriately
    a. in an ellipsis
    b. after an initial
    c. after an abbreviation
    d. as a decimal
    e. to separate dollars and cents
7. indicates the titles of poems, essays, chapters, plays, stories, novels, books, films, and other titles with the use of appropriate punctuation

OUTCOMES

Application of standard punctuation rules to clarify meaning in written communication will be achieved most appropriately in writing intended for publishing or sharing.

EXPECTATION 16

The student recognizes, reads, analyzes, interprets, responds to, and appreciates literary works.

PROCESS FOCUS SKILLS

1. reads and demonstrates comprehension of specific types of literary works
2. identifies different cultural groups and understands the culturally diverse, pluralistic heritage of "Americans," including recognition of the relationships between a literary selection and the author's culture
3. displays positive feelings of self-esteem, aware of her or his own individual culture, and extends this right to self-esteem to others of different cultures
4. identifies and demonstrates comprehension of literary forms
5. identifies and demonstrates comprehension of literary terms and techniques
6. identifies and demonstrates comprehension of figures of speech/figures of sound, diction, and poetic terms

COMPETENCY INDICATORS

1. reads, discusses, presents and interprets graphically, artistically, dramatically and in writing various types of literary works
    a. descriptive
    b. evaluative
    c. expressive/creative/imaginative
    d. informative/expository
    e. interpretive
    f. narrative
    g. persuasive
    h. reflective
2. identifies, reads, and interprets authors and works reflecting major cultural groups, particularly Black, Native American, Asian, Hispanic, as well as works by women, along with works by Anglo males
3. explores in discussion and writing his or her own individul culture while learning to appreciate the diversity of other individual cultures
4. identifies, reads, discusses and writes about varied literary forms
    a. articles
    b. autobiography
    c. ballads/songs
    d. drama
    e. essay
    f. fables
    g. fairy tales
    h. folk tales
    i. legends
    j. myths
    k. novel
    l. poetry (varied forms)
    m. proverbs
    n. short story
5. identifies in reading and applies in writing literary terms and techniques
    a. action
    b. allegory
    c. analogy
    d. antagonist
    e. characterization
    f. climax
    g. conflict
    h. denouement
    i. dialogue
    j. flashback
    k. foreshadowing
    l. genre
    m. imagery

n. irony
o. mood
p. moral
q. narrator
r. plagiarism
s. plot
t. point of view
u. protagonist
v. resolution
w. rising action
x. sarcasm
y. satire
z. setting
aa. stereotype
bb. stream of consciousness
cc. structure
dd. style
ee. theme
ff. tone

6. identifies in reading and applies in writing figures of speech/figures of sound, diction, and poetic terms
a. alliteration
b. analogy
c. antithesis
d. apostrophe
e. assonance
f. blank verse
g. canto
h. couplet
i. consonance
j. diction
k. end rhyme
l. foot
m. free verse
n. haiku
o. hyperbole
p. internal rhyme
q. lyric
r. metaphor
s. meter
t. onomatopoeia
u. oxymoron
v. paradox
w. personification
x. puns
y. rhyme
z. simile
aa. stanza
bb. symbol
cc. synecdoche
dd. understatement
ee. verse

OUTCOMES
Reading, appreciating, and responding to interdisciplinary, cross-cultural literary selections enhances the student's further growth and development as an active, critical life-long reader.

THINKING AND LEARNING THROUGH WRITING ACROSS THE CURRICULUM:

An Interdisciplinary Curriculum for Oklahoma City Public Schools Grades 9-12

Developed by the OKCPS
Writing Team

Coordinated and Prepared
by
Tonya Huber, Ph.D.
Assisant Professor
College of Education
Wichita State University
Wichita, Kansas

Final Report
8-8-1990

RATIONALE

Writing, the process of selecting, combining, arranging and developing ideas, is integral to the entire learning process. The process approach is an integrated set of operatives which do not require mastery at each level before going on to the next. For example, the student does not have to master the sentence before going to write a paragraph. Likewise, a student who has not mastered the semi-colon can be encouraged to write more than simple sentences.

The writing objectives, like the steps in the writing process, are not isolated, but are all part of the same process, which is to improve students' writing and, ultimately, their thinking.

The levels of proficiency are developed from acquaintance with the process, which through practice leads to fluency, and into control, and finally, achieving precision in writing.

The schematic developed by the writing team illustrates our philosophy about the essential part writing plays in the process of learning. Its five radii--writing, reading, speaking, listening, and observing--are the essential modes of learning. They also represent the total language arts experience.

Thinking and understanding encompass all the modes. They are encircled by communicating, which involves the sender, the message, and the receiver, which parallel Moffett's criticisms and suggestions in Teaching the Universe of Discourse

> The elements of discourse are a first person, a second person, and a third person; a speaker, listener, and subject; informer, informed, and information; narrator, auditor; and story; transmitter, receiver, message. The structure of discourse, and therefore the super-structure of English, is this set of relations among the three persons (10).

Moffett defines discourse as "any piece of verbalization complete for its original purpose," and suggests structuring English curriculum, "according to the relation of speaker-listener-subject as the ultimate context within which all other concerns may be handled functionally" (12).

English is a symbol system, as are French and math, and not primarily about itself, but rather a tool which the student learns to use to operate the system. Many curriculum builders in foreign language and math have already reconceived their subjects in terms of relations and skills. Now, we must do the same with English. If a student has to work with language constantly on a functional level, he or she will develop strong skills in its usage. Moffett admonishes us to acknowledge that English is not properly about itself, and that we must emphasize the importance of writing about something for someone, rather than writing for its own sake.

Evaluation of the writing we will be teaching and using must reflect as many differences as the types of writing activities we are suggesting. Objective tests are not always the best ways to evaluate reading, writing, speaking, listening and viewing. In fact, the best way to evaluate these modes is to have students read, write, speak, listen, and view with appropriate feedback. In some cases, as is indicated on the charts, a simple check as to the presence or absence of a step in the process will be the evaluation. This is where the use of portfolios will be an invaluable tool for both teacher and student.

In the finest tradition of a midnight term paper, we bring our philosophy to you. Our treatise is written to model the learning it encourages.

PORTFOLIO REQUIREMENTS

The student's portfolio is the compiled body of works in progress, plus copies of all completed pieces. This portfolio will follow the student throughout her or his high school years, serving as a beacon pointing both to where the student has been and where he or she is heading, as well as an ongoing record of the student's progress in thinking and in writing. The student will keep a dated table of contents and an introduction for the included writings. Periodically, the teacher will check the portfolio for required writings. The student will choose from among a period's writings the one(s) to be graded.

SUGGESTED TYPES OF WRITING ASSIGNMENTS

	Grade 9	Grade 10	Grade 11	Grade 12
Narrative Paragraphs	F	C	P	P
Narrative Essays	A	F	C-P	P
Descriptive Paragraphs	F	C	P	P
Descriptive Essays	A	F	C-P	P
Informative Paragraphs	F	F	P	P
Informative Essays	A	F	C-P	P
Expressive/Creative Imaginative Writings	F	F	C	P
Informative Paragraphs	F	F	P	P
Informative Essays	A	F	C-P	P
Persuasive Paragraphs	F	F	P	P
Persuasive Essays	A	F	C-P	P
Interpretive Essays		A	F	C-P
Reflective Essays		A	F	C-P
Evaluative Essays				C-P

LEVELS OF PROFICIENCY

A = Acquaintance
F = Fluency
C = Control
P = Precision

ESSENTIAL SKILLS FOR WRITING 9-12 Draft

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
Students participate in some aspect of the writing process daily	prewrites, drafts, edits, revises, or shares writing	completing the task	observation checklist (self or teacher) portfolio
PREWRITING			
1. participates in a prewriting activity	clusters, brainstorms, discusses, cubes, loops, speaks, reads, notes, dramatizes, observes, lists, experiences, classifies, compares and contrasts, interviews, outlines, researches, freewrites, examines a model of example writing, defines, etc.	the completed prewriting activity	
2. identifies purpose for writing			oral or written statement
3. identifies audience			oral or written statement
4. narrows topic/subject			oral or written statement
5. decides on method of development			oral or written statement
DRAFTING			
6. writes first draft	first draft	a completed first draft that satisfies #s2-5	portfolio
7. reads for content (self or peer group)		developed main ideas with supporting details	observation or checklist
8. writes next draft	revised draft	satisfaction with learning	portfolio
REVISING/EDITING			
9. revises for ideas	clarity of ideas	originality of thought, sequence of ideas, style, tone and mood fit audience and purpose, support of opinions, documentation of sources, appropriate and interesting introduction, effective conclusion	portfolio checklist peer evaluation teacher evaluation student (self) evaluation
10. revises for sentence structure (syntax)	effective sentences	variety of sentence types and structures (length, beginnings, word order), expanded and combined sentences, parallel structures, use of active voice	checklist portfolio teacher evaluation peer evaluation student (self) evaluation
11. revises for effective word choice (diction) and usage	effective diction and usage	use of concrete, descriptive words, figurative language and appropriate synonyms, avoid inappropriate use of cliches, jargon, slang, use standard forms of pronouns, possessives, comparisons, verb tense, subject-verb agreement	checklist portfolio teacher evaluation peer evaluation student (self) evaluation
12. revises for capitalization, punctuation, spelling	effective capitalization, punctuation, spelling	standard usage	checklist
13. revises for paragraph structure	effective paragraphs	coherence, transitional words and devices, organized according to purpose (cause/effect, comparison/contrast, sequential [time, space, order of importance], problem/solution, pro/con, definition...)	checklist portfolio
14. rewrites paper			
15. proofreads final draft	final draft	checks for mistakes in copying revised and edited draft	
16. shares or publishes final draft	effective writing assignment		

Draft

ESSENTIAL SKILLS FOR WRITING 9-12

SUGGESTED TYPES OF WRITING ASSIGNMENTS	SUGGESTED ACTIVITIES
a. narrative: tell or retell	a. short story, journals, oral history, short anecdote, joke, biography, autobiography, "My Most Thrilling/Embarrassing/Fearful (etc.) Moment"
b. descriptive: depict, recount, sketch, relate in sequence	b. describe place, person, activity, journals, allegory, show-rather-than-tell-writing, problem/solving
c. expressive, creative/imaginative: create/recreate rather than explain, explore, discover, examine ideas and emotions	c. personal essay, sensory-based writings, personal letters, poetry, short stories, plays, skits, rewrite stories or endings, formula writings
d. informative/expository: inform, explain, analyze, classify, clarify	d. documented reports, research papers, how-to writings, critical essays, essay test questions, news writing (subjective and objective), problem-solving, cause/effect, accident reports
e. persuasive: influence, change opinion/action, prove, support	e. Letters to the Editor, editorials, newspaper columns, slogans, ads, propaganda, epigrams, personal letters
f. interpretive: explore, compare/contrast	f. compare/contrast, paraphrasing, cause/effect, literary analysis
g. reflective: analyze, explore, consider, wonder	g. personal essay, sensory-based writings, synthesis papers, response to readings
h. evaluative: review, judge	h. critical essays, reviews (book, movie, TV), Letters to the Editor, cause/effect, research papers, problem-solving, peer assessment

These are suggested activities which may overlap, and which may be used in several writing categories.

SUGGESTIONS FOR EVALUATION

holistic scoring
teacher comments
peer evaluation
checklists for specifics
computer evaluation programs
results of writing competitions

WRITING OBJECTIVES, GRADES 9-12

Draft

1. The student exhibits application of the steps in the writing process--prewriting, drafting, editing, revising, sharing/publishing.
2. The student creates a sentence that expresses a complete thought.
3. The student explains how a group of words forms a complete thought.
4. The student creates a group of sentences that form a unified paragraph.
5. The student explains how a group of sentences form a unified paragraph.
6. The student creates a group of paragraphs that express a sustained thought in writing.
7. The student explains how a group of paragraphs express a sustained thought in writing.
8. The student assesses purpose and audience to determine appropriate usage.
9. In determining appropriate usage, the student will be aware of idiom, figurative language, diction and syntax (vocabulary and grammatical structure).
10. The student assesses purpose and audience to determine appropriate tone and voice.

SEQUENCE OF OBJECTIVES

OBJECTIVE NUMBER	NINTH GRADE	TENTH GRADE	ELEVENTH GRADE	TWELFTH GRADE
1.	F	C	P	P
2.	F	C	P	P
3.	A	F	C	P
4.	F	C	P	P
5.	F	C	P	P
6.	A	F	C	P
7.	A	F	C	P
8.	A	F	C	P
9.	A	F	C	P
10.	A	F	C	P

LEVELS OF PROFICIENCY

A = Acquaintance
F = Fluency
C = Control
P = Precision

WRITING OBJECTIVES, GRADES 9-12

NINTH GRADE
ENGLISH I
DEVELOPMENTAL READING

*Writing Process (F)

*Uses effective sentences (F)

*Writes effective paragraphs (F)

*Writes narrative, descriptive and informative paragraphs (F)

*Writes narrative, descriptive and narrative essays (A)

*Writes creatively and imaginatively in expressive freewriting (F) (content stressed over mechanics)

*Keeps a portfolio of all writings

HONORS ENGLISH I

*Writing Process (F-- C)

*Uses effective sentences (F-- C)

*Writes effective paragraphs (F-- C)

*Writes narrative, descriptive and informative paragraphs (F-- C)

*Writes narrative, descriptive and narrative essays (A-- F)

*Writes creatively and imaginatively in expressive freewriting (F-- C) (content stressed over mechanics)

*Keeps a portfolio of all writings

LEVELS OF PROFICIENCY

A = Acquaintance
F = Fluency
C = Control
P = Precision

TENTH GRADE
ENGLISH II
EFFECTIVE READING

*Writing Process (C)

*Uses effective sentences (C)

*Writes effective paragraphs (F)

*Writes narrative, descriptive and informative/expository paragraphs (C)

*Writes narrative, descriptive and narrative/expository essays (F)

*Writes persuasive essays (F)

*Writes informative documented essays (approximately 2 pages) (A)

*Writes interpretive/reflective essays about readings (A)

*Writes creatively and imaginatively in expressive freewriting (content stressed over mechanics) (F)

*Keeps a portfolio of all writings

HONORS ENGLISH II

*Writing Process (C→P)

*Uses effective sentences (C→P)

*Writes effective paragraphs (F→C)

*Writes narrative, descriptive and informative/expository paragraphs (C)

*Writes narrative, descriptive and narrative/expository essays (F→C)

*Writes persuasive essays (F→C)

*Writes informative documented essays (approximately 3 pages) (A→F)

*Writes interpretive/reflective essays about readings (A→F)

*Writes creatively and imaginatively in expressive freewriting (content stressed over mechanics) (F→C)

*Keeps a portfolio of all writings

ELEVENTH GRADE
AMERICAN LITERATURE
GRAMMAR/COMPOSITION

*Writing Process (P)

*Effective sentences (P)

*Writes effective paragraphs (P)

*Writes persuasive, narrative, descriptive and informative/expository essays (C→P)

*Writes a research paper (C)

*Writes interpretive/reflective essays about readings (F)

*Writes creatively and imaginatively in expressive freewriting (content stressed over mechanics) (C)

*Keeps a portfolio of all writings

TWELFTH GRADE
ENGLISH LITERATURE
WORLD LITERATURE
LITERATURE/COMPOSITION

*Writing Process (P)

*Effective sentences (P)

*Writes effective paragraphs (P)

*Writes persuasive, narrative, descriptive and informative/expository essays (P)

*Writes evaluative essay (C→P)

*Writes interpretive/reflective essays about readings (P)

*Writes creatively and imaginatively in expressive freewriting (content stressed over mechanics) (P)

*Keeps a portfolio of all writings

Dept

WRITING OBJECTIVES, GRADES 9-12

11th or 12th GRADE CREATIVE AND FORMAL WRITING

*Writing Process (P)

*Writes effective sentences and paragraphs (P)

*Writes effective descriptive, narrative, interpretive, expository, evaluative, persuasive and informative essays (P)

*Writes creative/imaginative personal essays (C)

*Writes poems, short stories, plays, skits, slogans, formula writings (C)

*Writes creatively and imaginatively in expressive freewriting (content stressed over mechanics) (C)

*Keeps a portfolio of all writings

11th or 12th GRADE GREAT BOOKS

*Writing Process (P)

*Effective sentences (P)

*Writes effective paragraphs (P)

*Writes persuasive, narrative, descriptive and informative/expository essays (C→P)

*Writes researched extension papers on readings (C)

*Writes interpretive/reflective essays about readings (F)

*Keeps a reading log (dialectical journal (C)

*Writes creatively and imaginatively in expressive freewriting (content stressed over mechanics) (C)

*Keeps a portfolio of all writings

LEVELS OF PROFICIENCY

A = Acquaintance
F = Fluency
C = Control
P = Precision

11th or 12th GRADE ADVANCED PLACEMENT LANGUAGE AND COMPOSITION

*Writing Process (P)

*Writes effective sentences and paragraphs (P)

*Writes effective descriptive, narrative, interpretive, expository, evaluative, persuasive and informative essays (P)

*Writes documented research paper (P)

*Follows the Advanced Placement guidelines from the College Board for this course

*Writes creative/imaginative personal essays (C)

*Writes creatively and imaginatively in expressive freewriting (content stressed over mechanics) (C)

*Keeps a portfolio of all writings

11th or 12th GRADE ADVANCED PLACEMENT COMPOSITION AND LITERATURE

*Writing Process (P)

*Writes effective sentences and paragraphs (P)

*Writes effective descriptive, narrative, interpretive, expository, evaluative, persuasive and informative essays (P)

*Writes documented evaluative essays (P)

*Follows the Advanced Placement guidelines from the College Board for this course

*Writes creative/imaginative personal essays (C)

*Writes creatively and imaginatively in expressive freewriting (content stressed over mechanics) (C)

*Keeps a portfolio of all writings

WRITING OBJECTIVE 1

The student exhibits application of the steps in the writing process--prewriting, drafting, editing, revising, sharing/publishing.

PROCESS FOCUS SKILLS

1. participates in some aspect of the writing process every day
2. identifies the writing assignment objective
3. identifies the audience for whom the writing is intended
4. selects the appropriate writing form (unless assigned a specific form by teacher)
5. participates in writing activity
6. narrows the topic/subject
7. organizes prewriting
8. decides on method of development
9. writes first draft
10. reads for content
11. writes next draft
12. revises for meaning
13. revises word choice using vocabulary appropriate to the discipline and audience
14. revises for syntax (sentence structure)
15. revises for capitalization, punctuation, spelling
16. revises for paragraph structure
17. rewrites paper (final draft)
18. proofreads final draft for mistakes in copying, typing
19. publishes or shares final draft

COMPETENCY INDICATORS

#s 1-11. Completion of the task assigned

WRITING OBJECTIVES 2 and 3

The student creates a sentence that expresses a complete thought, and explains how a group of words forms a complete thought.

PROCESS FOCUS SKILLS

1. demonstrates knowledge that a sentence consists of one or more words that express a complete thought
2. uses initial capitalization and correct internal and terminal punctuation
3. demonstrates understanding of the four basic types of sentences: demonstrative, interrogative, exclamatory and indicative
4. demonstrates knowledge of the importance of varying sentence structure in the different types of writing

COMPETENCY INDICATORS

1. writes sentences without fragments or run-ons in final written form
2. writes sentences with capitalized first letter
3. writes sentences that have correct internal punctuation, if needed, and that end with a period, exclamation mark or question mark
4. varies the type (simple, compound, complex, compound--complex) and structure (length, beginnings, word order) of sentences
5. develops usage of expanded and combined sentences
6. uses parallel structure correctly
7. uses active voice predominantly in writing
8. is able to explain how the group of words in his own or other writing forms a complete thought

OUTCOMES

A focus on writing as communication enhances the importance of effectively expressing complete thoughts. The student must be able to demonstrate his or her understanding of how the group of words forms a complete thought and to explain the process, if called upon to do so. This insures an understanding of the structure of the material written. In revising and editing the student's own writing and that of other classmates, the student indicates this competency.

WRITING OBJECTIVES 4 and 5

The student creates a group of sentences that form a unified paragraph, and explains how the group of sentences is constructed in order to form the paragraph.

PROCESS FOCUS SKILLS

1. writes a paragraph that develops a coherent thought and exhibits continuity of thought
    a. paragraph has a topic sentence
    b. supporting sentences relate logically to topic sentence
    c. ideas and events are presented in sequence (time, space, importance)
    d. sentences focus on a main idea
2. writes a paragraph in standard format appropriate to topic
3. develops a paragraph through the writing process

COMPETENCY INDICATORS

1. writes a paragraph that clearly states a main idea (topic sentence) and develops it with supporting details and facts
2. writes a paragraph with an indented first sentence, correct capitalization and internal and end punctuation
3. uses appropriate stages of the writing process to develop ideas
4. demonstrates ability to explain how the group of sentences forms a unified paragraph

OUTCOMES

Using the stages of the writing process, the student will produce a well-constructed paragraph that develops a main idea with supporting details, and will be able to explain how the words and structure he or she has used achieves the desired effect.

WRITING OBJECTIVES 6 and 7

The student creates a group of paragraphs that expressed a sustained thought in writing, and explains how a group of paragraphs expresses a sustained thought.

PROCESS FOCUS SKILLS

1. writes a sustained writing (3 or 5 paragraph essay, or longer assigned writing) that includes the following required elements:
    a. clearly discernible introductory paragraph
        (1) contains controlling idea (thesis statement)
        (2) states supporting ideas (minor theses)
    b. appropriate number of body paragraphs to develop, prove, illustrate controlling idea
    c. concluding paragraph to achieve closure
2. writing will exhibit appropriate style
    a. style may be specific to discipline
    b. style must address the prompt
    c. style must be appropriate to the prompt
        (1) formal essay structure
        (2) creative or personal essay structure

COMPETENCY INDICATORS

1. writing must include the appropriate number of paragraphs that will demonstrate the student's understanding of the assignment
2. writing must be clearly focused on one main idea, clearly stated in the introductory paragraph and developed with supporting details in the body paragraphs
3. writing shows student's understanding and use of style appropriate to topic
4. writing shows proper indentation of paragraphs, correct capitalization and punctuation
5. writing shows coherence to topic, correct use of transitional words and devices, and is organized according to purpose
6. writing shows student's use of appropriate and correct diction and standard grammatical usage (pronouns, possessives, comparisons, verb tense, subject-verb agreement)

OUTCOMES

The ability to complete a sustained writing, whether theme, formal or personal essay, research paper, book review, or short story indicates the student's ability to use higher level thinking and reasoning skills. The student will use the steps of the writing process to get his or her ideas, organize them, develop them into a sustained writing, and then revise and edit to polish the style and content of the sustained writing before sharing.

Objective #7 utilizes all the Process Focus Skills, Competency Indicators, and Outcomes of Writing Objective #6, but requires the student to be able to explain the structure of the sentences that he or she composes, thus insuring an understanding of the material written.

WRITING OBJECTIVES 8, 9 and 10

The student assesses purpose and audience to determine appropriate usage, tone and voice, and in doing so, is aware of idiom, figurative language, diction and syntax (vocabulary and grammatical structure).

PROCESS FOCUS SKILLS

1. assesses audience and determines purpose
    a. reads, analyzes, and writes to prompt
2. determines appropriate usage
    a. uses language appropriate to audience and purpose (technical, specific, descriptive, emotional)
    b. uses appropriate sentence length and structure
    c. combines related ideas into sentences and paragraphs
3. employs appropriate tone and voice
    a. maintains consistent point of view
       (first person: I, me, my)
       (second person: you)
       (third person: he, she, it, they)
    b. identifies tone of writing (serious, humorous, emotional, informative) and uses appropriate diction and syntax to achieve desired tone

COMPETENCY INDICATORS

1. uses prewriting to analyze audience and purpose
2. composes an audience-specific writing that employs appropriate sentence structure and diction, tone and voice to present writer's attitude toward topic and audience
3. finished product demonstrates student's ability to read, analyze, and write to a prompt

OUTCOMES

The finished product may be any shared or published writing from the list of types of writing, but must address the specific prompt. Sharing/publishing includes reading aloud to peer group, class or family, posting on bulletin board in room or at central location, such as library, entering in writing competitions, or actual publishing in school, community, or professional publication.

GLOSSARY

Narrative: tell or retell
Descriptive: depict, recount, sketch, relate in sequence
Expressive, creative/imaginative: create/recreate rather than explain, explore, discover, examine ideas and emotions
Informative/expository: inform, explain, analyze, classify, clarify
Persuasive: influence, change opinion, action, prove, support
Interpretive: explore, compare/contrast
Reflective: analyze, explore, consider, wonder
Evaluative: review, judge

Writing Process: prewrite, draft, edit, revise, publish/share
Prewrite: what you do before you write (see p. ____ for ex)
Draft: the first time you write it out in the prescribed manner
Edit: checking for clarity of ideas, content
Revise: checking spelling, punctuation, sentence structure, effective diction, effective paragraphs
Publish/share: any form of sharing writing with others

APPENDIX G

Forms of Writing to Learn

FORMS OF WRITING TO LEARN

ABC: an alphabetical listing of all related words, concepts, attributes about a given topic or concept created by the student as a way of exploring all that is known about the area being studied.

advertisement: an advert requires a focus and specificity that aids students in understanding a concept.

annotated bibliography: the benefit of an annotated reading list and/or resource list can be invaluable in any class at any grade level; both as a record of reading and as a resource to which the student may return in the future the annotated bibliography provides a structured writing activity that can aid the student in further learning.

article writing: journalistic form provides a structure many students are familiar with as well as a form that lends itself to publication and sharing (see "reporter's formula").

Examples:

1. Math: "Fractions in Our Daily Lives"
2. Social Studies: "Students Around the World"
3. Health/Physical Education: "Steroids in Sports"

attribute chart: a grid with one kind of attribute heading each column and another kind of attribute heading each row used to help students describe and categorize information (also called "matrix").

Examples:

1.

	matrilineal	patrilineal
Comanche		
Kiowa		
Apache		
Cheyenne		
Iroquois		

2.

	coal	sand	iron	copper	gravel	stone
open pit mining						
area strip mining						
contour strip mining						
dredging of sea beds						

biopoem: a specific structure which enables students to synthesize learning as they select precise language to complete the form.

Example: (see Figure 1)

brainstorming: employ a brainstorming session to discover ways to solve problems, create new products or services, or get a fresh approach to an old situation. Brainstorming is a group activity--ideas spoken by someone else stimulate ideas.

The Best Uses for Brainstorming:

For problem/solution topics
For tired subjects that seem unlikely to interest anyone

For topics assigned to the class as a whole

Examples:

Finding an original solution to a problem

Answering an examination question that requires discussion or analysis

Discussion with others something that everyone has read or studied

Analyzing a picture, a chart, a graph, a table

Planning an event

Visualizing the uses of an object, product, or idea

case study: a strategy to facilitate application of previously learned techniques and theories to a diverse information set.

Procedure:

Edward M. Pierce, Dept. of Finance at George Mason University, reports that the optimal learning experience results from individual preparation of written case studies. The format he requires for his case study course includes the following:

1. the paper must describe the problem presented in the case discussion, followed by
2. a list of pertinent facts, assumptions, and alternative solutions available to the decision maker. Next,
3. the student is expected to analyze the problem in view of the facts, assumptions, and alternative courses of action described in the first two parts, and finally
4. he or she should arrive at one decision (Pierce, 1983, p. 66).

Example 1: Case studies can be used to study historical development in science (Simpson & Anderson, 1981, p. 219):

* The Overthrow of the Phlogiston Theory
* The Atomic Molecular Theory
* Pasteur's Study of Fermentation
* Boyle's Experiments in Pneumatics
* Carver's Study of the One-Crop Economy
* Prof. E. E. Just's Research on Egg Fertilization
* Drew's Pioneering Blood Plasma Research
* The First Open-Heart Surgery by Dr. D. H. Williams

Example 2: Kieffer (1979) discusses the uses of values and bioethical standards in making decisions about science-related social issues and problems. He recommends the use of case studies in biology courses to focus attention on questions such as: Are food incentives for curbing family size a just policy for bringing about population control? (Patrick & Remy, 1982, p. 349).

Example 3: In another approach to the case study method, specific to students living in urban areas, students can investigate their own neighborhoods (Zamm & Hurtado, 1983, p. 12; Simpson & Anderson, 1981, p. 218) recording:

1. the transportation systems
2. residential streets and commercial streets, noting pedestrian and commercial use
3. types of streets (canal-type streets, squares, plazas, street islands, parks, curved streets, broad avenues, boulevards)

4. surface and conditions of buildings, streets, sidewalks
5. city furniture, hydrants, street lights, benches, garbage cans, street trees, signs, poles, mailboxes, fountains, murals, graffiti, statues, sculptures, recreational areas
6. commercial, industrial, educational, institutional buildings
7. housing types
8. area residents by age, ethnic background and culture
9. the use of alternative sources of energy
10. safety regulations for nuclear power plants
11. the nutritional value of fast-food

chaining: a series of thoughts so related to each other that each one initiates the next. Chaining is a simple creating technique that uses questions and answers in order to stimulate your mind to make connections and see relationships. Chaining is particularly valuable as a method that allows you to build one thought on another and, through this, produce something new. Chaining works like this: The first question becomes the first "link" in the chain. The answer to that question then becomes the second "link." Then a question related to the answer becomes the third link. And so on. By asking and answering your own questions, you can produce a chain of thought that builds effortlessly on itself.

cinquain: a creative writing activity that promotes fact retention through a summarizing technique based on a form of poetry known as "cinquain"; facilitates students' ability to pick out key pieces of information and remember them. A cinquain is a five-line poem based on the following structure:

Line 1: 1 word that introduces the subject
Line 2: 2 words that define or describe the subject
Line 3: 3 words that describe an action relating to the subject
Line 4: 4 words that express an emotion or attitude about the subject
Line 5: 1 word that sums up lines 1 to 4

Example:

Weapons
Reagan, Gorbachev
Privately negotiating guidelines
Greater prospects of progress
Peace

clustering: grouping or clustering ideas so that students can begin to structure ideas, concepts, units of study; an effective method for organizing brainstorming ideas.
Example: (see "mapping schema")

comic dialogue: a motivating way to permit students to speak in another voice to explain something they are learning about by allowing them to create dialogue balloons for cartoon/comic strips they are familiar with.
Example:
Clip comic strips out of a newspaper, cut out the dialogue

balloons, and paste the strips over blank paper. Xerox multiple copies, group sets, or a transparency overhead. Given the topic of study, students should be asked to complete the dialogue.

1. a Doonesbury discussion of acid rain
2. Charlie Brown explaining the theme of Old Yeller to Snoopy

community building: **any writing strategy used to develop community in a classroom and to continue the process throughout the year.**

Examples:

1. Have each student interview another and then introduce the person he or she interviewed to the class. After every three or four interviews, ask the students to name or tell something about those students.
2. Distribute a form during the first class session and ask students to collect the signatures of other students who have done the item listed.
   Get the signature of someone who . . .
      has visited a nuclear reactor
      traveled on a public transportation system this week
      has read Animal Farm
      has seen the movie Lord of the Flies
      read a magazine article today
      solved a math problem today

concept mapping: a way of illustrating the meanings and relationships of the concepts involved in a central topic or key content area.

Procedure

Step 1: Identify major concepts surrounding the issue
Step 2: Rank order them from most general to most specific
Step 3: Describe the relationship between them

connecting pictures: an activity requiring higher order thinking to generate statements about individual pictures or objects and then a thematic or conceptual connection.

Procedure:

1. Place related pictures or objects on display.
2. Ask students to generate one or two sentences about each picture.
3. Students should then be directed to organize the sentences into paragraphs with logical connections and transitions.

Examples:

1. Display various parts of the digestive system.
2. Display scenes from a story.
3. Display different stages in the food chain.
4. Display pictures related by theme only.
5. Display pictures related by author, style, or period only.
6. Display stages of evolution.
7. Display different sources of energy.

creative responses to reading: responses to reading that require higher level thinking without the structure and constraints of the formal research project.

Examples: (see "Creative Responses to Reading" in "Writing Activities" Appendix).

creative writing formulas: creative poetic structures and formulas that help students structure their thinking and understanding (see "Creative Writing Formula Poems" in "Writing Activities" Appendix).

cubing: an activity that directs students to examine at least six sides (each side of a cube) of a subject; writing for a brief period of time about each side of the cube prompts students to consider aspects of the subject that might not otherwise occur to them (see Figure 2).
Example I:
1. Describe it
2. Compare it
3. Associate it
4. Analyze it
5. Apply it
6. Argue for or against it

Example II:
1. Classify it. (To what larger group or groups does it belong? How do you know? In what ways is it like the group?
2. Describe it. (Color? Shape? Size? Exact size? Exact measurements? Texture? Does it stay the same or change?)
3. Analyze it. (What is it made of? Was it made or created? What are its parts?
4. Differentiate it. (What makes it special? How is it distinguishable from other things with which it might be confused? How does it contrast with other members of the same group?
5. Locate it. (Where can we find it? Under what conditions would we find it?)
6. Use it. (What does it do? What is it good for? Or what is it bad for?)

debate: while studying an event students pick a point of view to support and defend in a debate. The student lists all the facts that support the chosen point of view. The student then defends that point of view in a classroom debate.
Example: The student chooses a prominent character associated with a specific event or topic event and assumes the role of that character in the debate.

diagramming: a drawing designed by students to explain how something works or to clarify the parts of a whole.
Example: After studying the atom (atomic #, mass #, protons, electrons, neutrons, isotopes, chemical symbols) give each student a number. The number given is the atomic #. Have the students draw, color, and label the atom representing their given atomic #.

dialogue: the use of dialogue in a stripped-down story form that helps students focus on the thoughts of two characters or individuals to better understand the topic.

Example:
1. A discussion about the theory of relativity between Einstein and your best friend
2. A discussion about gravity between Newton and an astronaut
3. A discussion about war between Anne Frank and a high school girl.

diamante poetry: a creative writing strategy used to help students recognize differences in two related objects, things, ideas (developed by Iris Tiedt). (See "Creative Writing Formulas" for additional strategies and forms.) A diamante is a diamond-shaped, five-line poem of contrast based on the following structure:

Line 1: one noun
Line 2: two adjectives
Line 3: three participles (-ing or -ed verb forms)
Line 4: four nouns related to subject (begin to make transition to opposite object)
Line 5: three participles
Line 6: two participles
Line 7: one noun (opposite of subject)

Examples:

wolf
solitary alone
hunted trapped skinned
teeth claws pack hunter
petted pampered fed
playing sleeping
puppy

addition
simple universal
increasing expanding growing
school money checkbook employment
reducing decreasing borrowing
complex diminished
subtraction

doublespeak degobbled: Orwell's concept of doublespeak, made infamous in his novel 1984, pervades much of what students read today. Ask students to keep a list of "gobbledygook" phrases and their interpretations (a good assignment for the learning log/journal). Students should be aware that the National Council of Teachers of English presents annual Doublespeak Awards, which often go to business and government. A George Orwell Award for Distinguished Contribution to Honesty and Clarity in Public Language is also awarded.

Examples:
1. The 1986 Doublespeak Award was shared by NASA and two space shuttle contractors for comments made about the explosion of the space shuttle "Challenger."

2. "Predawn vertical insertion" was the phrase used by the White House to describe the invasion of Grenada by parachutists.
3. "Negative climatic effects" means pollution.
4. "Therapeutic misadventure" means an operation that kills a patient.

drafting: the stage in the writing process which follows prewriting and may be returned to repeatedly during the process for fine-tuning of ideas and rethinking.

editing: one of the final stages of the writing process during which the students work with the teacher to polish the writing by correcting spelling, usage, punctuation, and other mechanical errors.

flow chart: a graphic description to help students understand the flow or development of a process.

focused writing/think writing: a writing strategy that requires students to write about a specific topic until they have exhausted everything they can say about it. A personal form of brainstorming, this type of writing often enables students to discover how much they know about a topic.

free writing: often employed to create fluency in writing, the key to free writing is to write for a specified period of time. The trick is to write continuously, non-stop, for the entire designated time. The brain is forced to dig up all related information and, as with think writing, students are often surprised at how much they actually do have to write about. (Also called spontaneous writing, stream-of-consciousness writing, saturation writing, flood writing, free association writing, open writing, non-stop writing, forced writing, automatic writing, shotgun writing, intensive writing.)

genealogy chart: a chart that traces family lineage and history which can be used to help students understand the life of a historical figure, a fictional character, or themselves (see Figure 3).

graphic organizer: a summary that contains verbal and sometimes pictorial information; the layout and presentation indicate the type of text structure and relationship among ideas and help students summarize material and remember information (see Figure 4).

heuristic response: a questioning model that provides students with a focus and a method for exploring various aspects of a topic.

Example I: Definition

1. How does the dictionary define _________________?
2. What earlier words did _______________ come from?
3. What do I mean by _______________?

4. What group of things does ___________ seem to belong to?
5. How is ____________ different from other things in this group?
5. What parts can _______________ be divided into?
6. Did ___________ mean something in the past that it doesn't mean now? If so, what? What does this former meaning tell us about how the idea grew and developed?
7. Does _____________ mean something now that it didn't years ago? If so, what?
8. What other words mean approximately the same as _______?
9. What are some concrete examples of ____________?
10. When is the meaning of __________ misunderstood?

Example II: Comparison
1. What is __________ similar to? In what ways?
2. What is __________ different from? In what ways?
3. __________ is superior to what? In what ways?
4. __________ is inferior to what? In what ways?
5. __________ is most unlike what? (What is it opposite to?) In what ways?
6. __________ is most like what? In what ways?

Example III: Relationship
1. What causes ____________?
2. What is the purpose of ____________?
3. Why does _____________ happen?
4. What is the consequence of ______________?
5. What comes before ________________?
6. What comes after ___________________?

Example IV: Circumstance
1. Is _________ possible or impossible?
2. What qualities, conditions, or circumstances make ________ possible or impossible?
3. Supposing that __________ is possible, is it also desirable? Why?
4. When did _____________ happen previously?
5. Who has done or experienced ___________?
6. Who can do _____________?
7. If ___________ starts, what makes it end?
8. What would it take for ________ to happen now?
9. What would prevent ____________ from happening?

Example V: Testimony
1. What have I heard people say about ____________?
2. Do I know any facts or statistics about ___________? If so, what?
3. Have I talked with anyone about ___________?
4. Do I know any famous or well-known saying (e.g. "A bird in the hand is worth two in the bush") about ____________?

hink pink: a rhyming synonym for a term used to help remember meaning. A "hink pink" is used to denote pairs of rhyming words of one syllable each.
Example: ill hen::sick chick
A "hinky pinky" is used to denote pairs of two syllables each.
Example: brighter writer::smarter author

imaginative transformations: **children naturally transform an experience via imagination, stories and poems.**

Topics:

1. What would have happened if early explorers had discovered that the world was flat?
2. What flavor tea was thrown into the Boston Harbor?
3. What did Lewis and Clark see the second week out?
4. What would have happened had Sacajewea demanded full partnership in the Lewis and Clark expedition?
5. The horse Comanche was the only survivor on the cavalry's side at the Battle of Little Big Horn. As the battle ended, what was he thinking?

Student Example:

This work was done by an eighth-grade boy after some work on density and measurement of density in the lab. Assignment options included:

a) as a letter from Archimedes to the King
b) as a letter from the King to Archimedes
c) as a newspaper report of the discovery and Archimedes' streak through the village
(Note: The 'eurks' are his idea.)

Dear King,
I have found that your crown is not pure gold! I weighed it, and it weighed about 20 eurks*. I cut a bit of gold from the goldsmith's stone, which weighed 20 eurks. I then put the crown in my bath, and the water came up by 1 eurn*. A lump of pure gold was put into the bath, and the water came up by 3/4 of an eurn. Also the crown has now gone rusty!
Your friend
Archimedes
P.S. The fee is 100 panus*.
*a panus is a greek coin
*an eurk is a measurement of weight
*an eurn is a measurement of length.

interdisciplinary humanities: **when students are examining an issue or topic, they may gain a better understanding by exploring the topic from a number of perspectives. The teacher can provide a list of possible perspectives, an "alphabet of disciplines " (Tchudi, 1986, p. 72) from accounting to zoology, or ask students to develop their own set (an activity facilitated by brainstorming). "The interdisciplinary perspective invariably leads to stronger, more informed writing that produced through the vision of a single discipline" (Tchudi, 1986, p. 72).**
Example: (see "Interdisciplinary Humanities" in "Writing Activities Appendix)

journal writing: **a journal can help students develop fluency and ease in writing; students who learn actively by writing in a journal acquire ownership of the information and reflecting on information is more effective than transcribing and reciting (also referred to as "learning log").**
Topics:

245

1. Explain air to a two-year-old child.
2. Develop a word/phrase cache of vivid descriptors.
3. Tell a familiar story from a different point of view:
    "Little Red Riding Hood" by the Wolf
    "The Midnight Ride of Paul Revere" by Revere's Horse
4. Make a picture collage about yourself and write about it.
5. List your favorite foods and analyze their nutritional value.
6. List all of the times you used multiplication in your life today.
7. Define the topic of today's lecture as you understand it.

Student Example I (Response to #7, "The Renaissance"):

"What is the Renaissance all about? The Renaissance to me is all about famous people and weird things that happened to people, and the way they were treated by the church when they did something wrong to make them get panicked."

Student Example II (Response to #7, "The Renaissance")

"I think the Renaissance was a much different kind of time from any other time. I learned that the Middle Ages was a much crummier time to live in than the Renaissance time. People had much more freedom during the Renaissance and they didn't have to work like the serfs. I also learned that religion wasn't as important as man was during the Renaissance time."

KWL, "Know, Want to Learn, Learn" Interactive ~~Strategy:~~ a "reading-to-learn" process that involves students in three cognitive steps: assessing what they know, assessing what they want to find out, and assessing what they have learned.

Procedure:

1. Discuss. Students build an oral foundation of information about the topic.
2. Categorize. Students find related information.
3. Anticipated Structure. Students think about the categories of information they would expect the topic to cover. List the expected categories.
4. Question. Students use their own worksheets and write down any questions that they have during reading.
5. Learn. As students read the article, they jot down their answers to the questions on their worksheet.
6. Reflect. When students complete the reading and writing activity, they discuss what they learned.
    (see Figure 5)

lab report: a written report that can be used as a method of evaluating progress and comprehension in a lab setting and that can be structured to meet the specific needs of the situation (biology lab, writing lab, math lab, physics lab). A main criterion for structure of the lab report is whether the report is written clearly enough that an uninformed person could read it, know exactly what was being attempted, how it was done, and what conclusions were reached; and, could duplicate the experiment or process using the report alone as a guide.

letter writing: a form of writing that has historically been very important to people and continues to be a mode of expression used by students to communicate with friends; students may be required to write letters for real people (parents, peers, editors, information sources) or letters to historical characters (Dear Einstein, Dear Napoleon, Dear Euclid,) or letters to fictional characters from books and drama or even letters which ask them to imagine themselves as a historical figure or character in a book.

list making: a method for generating ideas for further consideration or application; the learning log or journal is an obvious storehouse for these ideas.
Examples:
1. Fifty color words
2. Twenty-four analogies
3. Forty four-syllable words (a vocabulary developer)
4. Six places in your community where you would go to observe animals in their natural habitat
5. Nine ways you employ numbers during the day
6. Foods from countries other than your own

listing: a valuable first step in many writing situations, especially those that require students to recall or realize something new about a familiar subject. A list is an item-by-item printed or written entry of persons or things, often arranged in a particular order, and usually of a specified nature or category; a guest list; a shopping list; used to itemize, to catalog, to identify.
Example:
Guidelines for students: As you settle down to write, a list can (1) give you a definite purpose and activity to get you started; (2) cause you to have associations and thereby to think of something you might not have thought of before; (3) provide you with a framework for your thinking at that moment.
Examples:
- List the steps in a process--how to make a bookshelf, how to solve a problem
- List the arguments for or against something
- Do a quick review of a subject
- Prepare an impromptu discussion
- Write on a subject that you already have ideas about
- Order or arrange your ideas or plans

mapping schema: a map is a graphic representation of a written or oral composition; often it includes only key words. It adds a visual dimension that helps students gain greater control of and fluency in thinking and writing. A map helps students produce and receive information, organize that information, and go on to create a product uniquely their own. Because it teaches students to differentiate among primary, secondary, and tertiary ideas, a map aids composing and comprehending. Mapping can be a prewriting, revising, or postwriting activity, enabling students to organize, compose, and evaluate their writing. A graphic

representation of simple and complex relationships between subtopics used to help students develop a comprehensive understanding of a topic (see Figure 6).

metaphorical question: a strategy used to help students explore different angles of an issue or topic.

Many children display a knack for expressive language. A child who describes a hole in a sock as a "potato in the shoe" and a child who sees a cloud as "the color of ham fat" both reveal an ability to use expressive language (Trubowitz, 1968, p. 89).

To give students an idea of how metaphors can initiate breakthroughs in problem solving, examples from history can be cited (Bump, 1985, p. 451):

*** Isambard Brunel, by watching a shipworm burrow into wood, was able, an analogy, to design the cassion method of underwater construction.**

*** Alexander Graham Bell, by studying the membrane of the human ear, was able to invent an analogous membrane for the telephone.**

Examples:

1. If this element were a color, it would be ________.
2. If this project were an animal, it would be ________.
3. If this event were food, it would be ________.
4. If this theorem were a performer, it would be ________.

Extended example:

Student response to "If my research project were an animal, it would be _______." (Gere, 1985, p. 196):

If my research project were an animal, it would be a hare. It is similar because the rabbit took off in his race against the tortoise, but did not finish in time. My paper started with a large acceleration, but stopped in the middle to take a break. Like the hare, my paper took too long of a break and did not finish in time. It is also similar in that when a rabbit runs, his legs appear to be a blur. My ideas were a blur when I started. Also a rabbit hops. My paper also was composed in a hopping pattern. I would find one significant idea and then find one unimportant idea. Another way that my paper is similar to a hare is that when a rabbit eats, he quickly devours the food, then later digests it. At first I too grabbed lots of information, then I later digested it. The appearance of a rabbit is similar to my paper. At first glance it looks smooth and calm, but underneath there are bugs and dirt.

mnemonic: a memory device that helps students recall information.

Example:

1. Mnemonic key: Divorced, beheaded, died --
   Divorced, beheaded, survived.
   To remember: The outcomes for Henry VIII's wives
   - Catherine of Aragon, divorced
   - Anne Boleyn, beheaded
   - Jane Seymour, died during childbirth of Edward VI
   - Anne of Cleves, divorced

* Catherine Howard, beheaded
* Catherine Parr, survived (outlived Henry)

2. Mnemonic key: HOMES
To remember: The Great Lakes
Huron, Ontario, Michigan, Erie, Superior

3. Mnemonic key: Superior
To remember: Lake Superior is the largest body of fresh water in the world
"Superior" means greater in quantity or amount

4. Mnemonic key: Chief SOHCAHTOA
To remember: Trigonometry definitions
Sine
Opposite over
Hypotenuse
Cosine
Adjacent over
Hypotenuse
Tangent
Opposite over
Adjacent

movie review: an activity that capitalizes on the inherent interest in movies and television to encourage students to explore and integrate information.
Example:
Movies with obvious science connections include: The Emerald Forest, Silkwood, Gandhi, The Goods Must Be Crazy, Inherit the Wind, A Whale for the Killer.

note taking: current research documents the value of notetaking from both a process and product perspective. The process values derive from the actual taking of notes, independent of whether or not those notes are subsequently reviewed as the student prepares for an exam. Taking notes has value because it increases attention during lectures and makes it more likely that lecture ideas will be encoded into long-term memory.

Research indicates that notes containing more ideas and more words are related to higher achievement. Students mistakenly assume the principal purpose of taking notes is to briefly record key ideas they might otherwise forget. They need to be encouraged to write more, not less.

oral history: a skill popularized in education by Eliot Wigginton, the process called oral history sharpens students' listening, speaking, thinking skills as they interview (see "Bibliography: School Publications Based on Foxfire Model" Appendix).

organizational chart: a visual depiction used to show the organizational plan of a group; may be used to help students understand relationships or responsibilities in that group.

paraphrasing: a way of developing reading and thinking skills employing the following methods:

1. **paraphrasing: word-for-word rephrasing**
2. **summarizing: rephrasing evidencing comprehension**
3. **elaborating: rephrasing that extends the information to evidence higher-order thinking**

patterning: a writing activity that can be used to help students (1) write more effective sentences, (2) analyze content, (3) develop specific word choice.

Procedure:

1. Present a sentence of specific pattern.
2. Have students analyze the type of sentence and pattern.
3. Then prepare a sentence frame omitting content, retaining only the structure.
4. Create new sentences based on the author's model.

Example:

To do the job* of transporting* animals* by rail* better* and faster*, Amtrak* has instituted* two policies*.
(*indicates words to be replaced)

Suggested pattern books:

THE ADVENTURES OF A GOOSE WITH NO FEATHERS by J.B. Burningham (London, 1963).
WORLD FULL OF HORSES by D. Ipcar (Doubleday, 1955).
ANATOLE by E. Titus (McGraw-Hill, 1956).
THE COW WHO FELL IN THE CANAL by P. Krasilovsky (Doubleday, 1957).

photo collage: a creative use of magazine and newspaper photos used to help students conceptualize a theme or concept under discussion.

Example:

1. After studying Orwell's 1984, ask students to clip photos that capture a theme of the novel. The caption for the collage should help explain the visual interpretation to others.
2. While studying the effect of oil spills on the environment, ask students to clip photos that capture the effect visually. The caption should help explain the visual interpretation to others.

poetry memorization: used to help strengthen recall, thematic or topical poetry can aid students in learning about a concept as well as help them develop perspectives on it.

Example: (see "Poetry Memorization" in "Writing Activities" Appendix)

postcard: a creative format of correspondence used to help students focus on key points (see Figure 7).

Example:

1. After reading a literary work, ask students to send a postcard to another student telling about the key points or theme. Students should design an appropriate postmark, stamp, and picture.

2. After studying a specific concept (division of fractions, chemical formulas, a military battle), students can create and illustrate a postcard telling about the new information. To stimulate interest, the option of creating a fictitious receiver may be included; for example, a confederate soldier sending a postcard to his girlfriend after the battle at Gettysburg.

prediction guide (informal): **a method to help students develop purposes for reading content area material; the guide can be used to motivate reading, to call students' attention to the information you think is important to retain, and to encourage skimming to find information.**
Example:
Directions: Complete the sentences below after reading just the title or first paragraph of the text.
1. From the title/paragraph, I predict this chapter will be about ______________________________.
2. The reason I believe this ______________________________.

Directions: Survey the chapter. Then complete the sentences that follow.
3. After surveying the chapter, I believe that the major figure(s) will be ______________________________.
4. Some major events will be ______________________________.

prereading feature matrix: **a device for helping students gather, compare, and contrast information. To develop a feature matrix for students, the teacher selects a major topic and relevant features from the reading or topic of study. The student should indicate by plus or minus the features the topic has. If the student has no idea, the space should be left empty. After completing this prereading activity, the student reads the text to confirm or correct the initial information. Post-reading discussions can focus on where comprehension might have broken down and can help students explain how they figured out the meaning of what they read** (see Figure 8).

prewriting: **writing activities designed to help students develop fluency with words and ideas before structuring the ideas in sentence, paragraph or essay form; prewriting activities may include brainstorming, free writing, heuristic questioning, list making, mapping, outlining, think writing.**

process chart: **a graphic used to help students understand the steps in a process** (see "flow chart").

prompt writing:**writing "prompted" by a picture or other visual that serves as the catalyst for ideas** (see Figure 9).
Steps:
1. Students study the picture, display, model, or other visual for several minutes.
2. Students brainstorm statements and questions about the prompt.

3. Students write, as appropriate, a sentence, paragraph, story, analysis, or news article about the prompt.

proofreading: part of the editing stage of the writing process.
Procedure I: Prepare a passage containing the specific concepts you wish to reinforce in the proofreading process. Elements such as omitted or repeated words, punctuation, capitalization, are especially appropriate to include.
Read or provide a recording of the corrected passage. Have the students read the passage and made a preliminary round of corrections. Students should employ standard proofreading symbols.
Have students compare passage to obtain corrections.
A follow-up activity is to type a passage from a reading selection in the students' literature anthology or current reading assignment. Ask students to correct the passage and then compare it to the author's as a check on their accuracy. (Adapted from Tiedt's Teaching Writing in K-8 Classrooms)

QAR, Question-Answer Relationships: a framework for clarifying the different sources of information available for answering questions; the two basic sources of information are the text, or course content, and the information from the reader's background knowledge (see Figure 10).
Procedure: (to be implemented by the teacher):

1. Before Reading. Develop questions that help students think about what they already know and how it relates to the material to be read or studied. Students can make predictions on their own.
2. During Reading. Develop questions that will guide the students' reading. These questions should enhance the sense of the content and should follow the structure of the course of study. Some of these questions will be in the text and will be easy to find, but "think and search" questions should dominate because these questions require integrating information to make inferences and should lead to the asking of further questions.
3. After Reading. Develop questions that require the students to think about their knowledge as it pertains to the topic of study.

quick write: a brief writing assignment of no more than a paragraph intended to help the student and teacher determine what has been learned.
Types:

1. Admit Slip: brief written response to a specified topic collected as a ticket of admission to class; the class's slips may be read aloud by the teacher, without identifying the authors, to generate discussion or they may be used by the teacher as a measure of what has been learned, what needs to be learned, where there is confusion.
   Example:
   a. The student should bring a news clipping, a magazine article, or a written synopsis of a TV or radio news

report to class with a one-paragraph summary of the highlights regarding the topic of study.

b. The student should identify two appropriate targets for a letter addressing the topic under study. "Who would be an appropriate audience for a letter if inquiry, a letter of persuasion, a letter of argumentation, a letter of narration or description about this topic?

2. Exit Slip: similar to an admit slip, the exit slip is used for the feedback and as a comprehension check; the slips are collected as the students leave a class for more immediate formative feedback.

Example:

c. After a lesson on the Mendelian ratio and dominant and recessive genes, the following could be assigned as an exit slip that would enable the teacher to determine if the objective had been learned: "Suppose a pure-bred white and pure-bred black guinea pig (BB-ww) were mated. What would be the color of their offspring?"

3. QCC, Question-Comment-Concern: an activity to help students focus on the important points during learning activities. Procedure: Students should divide a piece of paper into three columns, heading each Q, C, C. By jotting down questions, comments, concerns during a lesson or learning activity, students can better focus of what the important points are. By sharing their level of understanding with the teacher, communication about what is being learned can be assessed on a regular, formative basis.

Example:

d. The student should bring a news clipping, a magazine article, or a written synopsis of a TV or radio news report to class with a one-paragraph summary of the highlights regarding the topic of study.

e. The student should identify two appropriate targets for a letter addressing the topic under study. "Who would be an appropriate audience for a letter if inquiry, a letter of persuasion, a letter of argumentation, a letter of narration or description about this topic?

quote book: a collection of published and collected quotations about a specific topic, gathered by the student, to help the student gather a more complete understanding of the topic; the collection may include current newspaper and magazine quotations about the topic.

Example:

Any topic from any area of study offers the opportunity for a quote book--sports, environmental issues, politics, finance, population, war, famine, family, love, friendship, ...

quote explication: a focused writing activity that encourages students to think carefully and critically about word choice and context (may be used in conjunction with a quote book created by students or be based upon quotes provided by the teacher during thematic or topical studies) (see "Shakespearean Quotes" in "Writing Activities" Appendix).

recipe writing: **a "how to" that encourages students to focus on specifics and details**

Topics:

1. How to create a parallelogram
2. How to charge a battery
3. How to make a decision
4. How to write a sentence
5. How to tell a story

Procedure:

1. List appropriate terminology.
2. List ingredients.
3. List direction.
4. Create a statement of results that will be obtained if the directions are followed.
5. Determine the length of time it usually takes for this "recipe."
6. Identify any "optional" ingredients or steps.

reporter's formula: **(Guidelines for students) Newspaper reporters use six simple questions to discover the essentials of events on which they are reporting. You can use these same questions to remind yourself of details you know about a subject. Answering these questions will (1) set you up to write a complete account of your subject and, therefore, (2) jog your memory to supply every detail and, therefore, (3) serve your reader. Ask the following questions about your topic: Who? What? When? Where? Why? How?**

research folders: **a research structure that facilitates learning for students whose learning style strength is other than linear or analytical** (see Figure 11).

reviews: **a writing activity that capitalizes on students' interest in media** (see Figure 12).

revising/rewriting: **a process which includes everything from correcting minor mechanical errors (surface structure) to changing the entire piece substantially (deep structure).**

Procedure Example:

1. Make a transparency of a composition that needs revision.
2. Number the lines for easy reference.
3. Based on student discussion, make a list of areas needing improvement (topic sentence, title, word choice, details, sentence variety)
4. Consider one point at a time.
5. Write the students' revisions on the board or overhead to create a feeling of accomplishment as you move through the revision process.
6. Read the revised piece to end the lesson on a positive note.
7. Have revision groups employ the same method in proofreading each other's compositions.

semantic map: a visual illustration of categories and relationships generated from a topic or core question; a strategy used to help students develop divergent thinking abilities by relating content material to the students' individual background's (other terms for "semantic mapping" include graphic organizer, semantic webbing, structured overviews; other types include tree charts, stream charts, comparison charts).

Procedure I:

1. Select a vocabulary concept or identify the major point of a reading, write it down and circle it.
2. Determine secondary categories or related words and write them around the central idea or word. Connect them with lines.
3. Identify supportive details and connect them to the secondary categories they support.
4. Be creative. Use words, pictures, phrases, circles, squares, colors, whatever best portrays the concept.
5. Discuss the ideas contained in the semantic map. Compare your map with other students.
6. Use the map as a prereading activity to call up information you already know. Use the map as a prewriting activity with main points on the map becoming topic sentences in paragraphs and details becoming supportive sentences.

Procedure II:

1. Stephen Tchudi (1990, p. 288) employs an actual web of four levels with the topic or central question at the center of the web (see Figure 13).
2. Level two requires a listing of key issues and questions that grow from the topic.
3. Level three stresses identification of resources and should include identification of human (interviews and personal communications), experimental (both formal and informal projects and experiments), and reading (reference and trade works).
4. The final ring of the web directs students to consider ways of moving from the laboratory to the audience, from the reader to the listener, from learning to sharing. The key criteria at this stage is that the method fit the purpose; the traditional school report is seldom the answer.

sentence starters: a writing strategy which requires that students focus their thinking to supply an ending to an initial statement.

Examples:

1. Oil and natural gas are currently . . .
2. Many contentious issues emerged during the mid-1970s as . .
3. When William Faulkner wrote, "If I had to choose between pain and nothing, I would always choose pain," . . . (Faulkner, Wild Palms).

sequence chart: a visual depiction used to present data in specific, sequential steps rather than showing just the general flow of the process.

sharing/publishing: the final stage of the writing process that shares the written word with other people; "publishing" can take the form of commercial publications, letters, articles in newspapers, or poetry readings, videotapes, films, slide shows, dramatizations, bulletin displays, or other sharing activities.

story writing: a creative writing activity that can be employed across disciplines and across grade levels to enhance concept formation.
Example: After studying about a country or regions of countries students take the given facts [natural resources, topography, major cities, politics, religions, etc.] and write a fictional story, with 3-5 facts integrated into the story. Set in a particular country.

stream chart: a visual depiction used to help students picture how several smaller sources are brought together and emerge as a larger event or an important product; from specific to general.
Example:
1. To show how industrialization, slavery,and political differences emerged as the Civil War in the United States.

structured overview: a graphic depiction of the important concepts and vocabulary of a reading assignment or content unit; the structured overview provides a framework for students to learn new material and master key vocabulary and for teachers to set lesson priorities and direct their teaching.
Procedure: (adapted from Cyrus F. Smith, ERIC #271.726, Wisconsin, p. 109; see Figure):
1. Analyze the vocabulary of an area of study (provided by teacher or generated by student). The teacher will need to identify which concepts are most central to the learning of the new material and then decide which vocabulary are necessary to understanding these concepts.
2. Arrange the list of words until you have a diagram which shows the interrelationships with the relevant concepts.
3. Add vocabulary concepts which you believe are already understood by the students in order to relate the known with the new.
4. Evaluate the overview. Are the major relationships clear? Can the overview be simplified and still effectively communicate the important relationships?
5. When introducing the learning task, display the diagram and explain briefly to the students why you arranged the words as you did. Encourage the students to supply as much information as possible.
6. During the course of the learning task, relate new information to the structured overview as it seems appropriate.

textbook trackdown: to be used as an introductory lesson in any course for which students are required to use a text as a method for familiarizing students with their text and its resources.

Example:
1. What is the name of the unit found on page 5?
2. What is the name of Chapter 5?
3. Who are the authors of this book?
4. Does this book include information about __________?
5. How many words are listed in the glossary?
6. What does the first appendix explain?

think writing: a writing strategy that helps students understand new material, ask relevant questions, take ownership of new knowledge, retain new knowledge, and improve writing/thinking ability; students should be encouraged to "think write" when they are confused, when new concepts are being introduced, when they question information, when preparing for a test, when they are in the mood to write about their thoughts on a topic.

Procedure: "Think writing" means (to the student):
1. Summarizing what you have learned.
2. Integrating new ideas with ones you already understand.
3. Questioning the significance of what they learn.
4. Discovering questions about what you know.
5. Discovering questions about what you don't understand.

Topics:
1. How far is it to your next idea?
2. How does it feel to be a triangle? square? circle?
3. What can you make from a square root?
4. What is your favorite verb? noun? adjective?
5. Who is your favorite historical figure? contemporary?

Student Example I:

"I'm a little mixed on what to write....Literacy is "inter-connected with" infant mortality because you have to read to understand health etc. It shows how population is high in some countries and in other countries not so populated. The facts show that many subjects, such as infant mortality, life expectancy, literacy, G.N.P., and population, can fit together in the world as global problems.

This, I'm pretty sure, doesn't make that much sense to you. It's hard for me to explain it. I think I really have to get into our subject more for this quarter to explain it. I think I really have to get into our subject more for this quarter to explain my answer(s) better.

You don't have to write any comment to this (if you were) because I don't think I understand what I write? "Oh, brother!"

Student Example II:

"I understand that Life Expectancy means how long you are going to live. That's all I understand about that. Infant Mortality, What a funny word. Infant means baby or small child, but mortality means how long a baby is going to live. Why don't they just say Child or baby Expectancy, it'd be a lot easier. Japan has the lowest Infant Mortality because it has a large G.N.P.? Literacy means can you read and write. Your not supposed to confuse literacy with being smart or dub. Russia has a lot a Literacy? Population means how many people in a area. They have 9,000,000 on the island they call Japan. No wonder the people are so little."

timeline: graphic illustration of events occurring during plotted times.

track switching: when beginning to explore a subject, we all tend to put down familiar words running along their familiar track. Track switching actually makes use of this automatic tendency of the mind.

In order to direct your thinking about a subject in ways that are not automatic, you can begin wherever your mind wants to begin--no matter how ordinary or automatic or unoriginal that place is--and then you can deliberately switch tracks. You can intentionally change the angle or approach you took originally by writing about the subject from an entirely different viewpoint.

Guidelines for students

Begin by making a statement about your subject--any statement. This statement does not have to be anything you believe in or care to be held to. It's just a place to start. Each time you switch tracks, you make a new statement about your subject--again, any statement. Each time you change to another statement, you just use whatever pops into your head. You do not have to deliberately say the opposite of what you have just said or say anything connected with any angle you have taken so far.

Procedure:

1. Begin by making any statement on your subject.
2. Write on that track for five minutes.
3. Switch to Track #2. Make another statement about your subject, as different as possible from the one you just made.
4. Write on this track for five minutes. Say on the track.
5. Repeat the process until you have five tracks.
6. Write a fresh idea track, in which you trace the fresh idea you see emerging from or standing around the fringe of the tracks you've just written.

tree chart: a visual depiction used to help students picture the manner in which numerous things have been the result of a single product or event; from general to specific.

Example: Genealogy (see Figure 3)

webbing: a concept formation activity that helps students determine and understand the connections between component parts.

Example: (see Figure 13)

word collecting: a strategy to aid students in identifying and defining new vocabulary.

Example:

Directions: As you are reading and find words that you do not know, write them down. Write down the page number so that you can investigate the meaning of the words when you finish reading.

FIGURES

BIOPOEM

A specific structure which enables students to synthesize learning as they select precise language to complete the form (Gere, 1985, p. 222).

Pattern:	Line 1	First name
	Line 2	Four traits that describe character
	Line 3	Relative of
	Line 4	Lover of (list 3 things or people)
	Line 5	Who feels (3 items)
	Line 6	Who needs (3 items)
	Line 7	Who fears (3 items)
	Line 8	Who gives (3 items)
	Line 9	Who would like to see (3 items)
	Line 10	Resident of
	Line 11	Last name

Example: Pat Juell cites the following journal entry from a student in her writing-to-learn class: "Wendy's example below makes Kepler more than just an historical figure. She explores his frailty, his sorrow, his humanity while clarifying his contributions to humankind" (Gere, 1985, p. 200).

Wendy
Motivated, inquisitive, enterprising, but moody
Protégé of Johannes Kepler
Who developed the three laws of planetary motion, the first
nonmystical explanation of planetary attraction, the
foundations for Isaac Newton's theories.
Who feels Copernicus' astronomical system is valid, Euclid's
geometry is the image of perfection, and Renaissance man's
reason must triumph over superstition.
Who needs the friendship of scientists like Galileo, the support of
his petulant wife, and the instruction of a speech teacher.
Who gives amazingly accurate astrological forecasts, unbelievable
meaning to the word "persistence," and incredibly complex
lectures.
Who fears that God has forsaken him, that he will never attain
salvation, that he contributed to the arrest of his mother as a
witch.
Who would like to see an end to religious fanaticism, an end to
war, and an end to famine.
Who lived in the cities of Graz, Prague, and Linz under the rule
of Rudolf II.
Pare.
(Juell, 1985, p. 200)

Figure 1

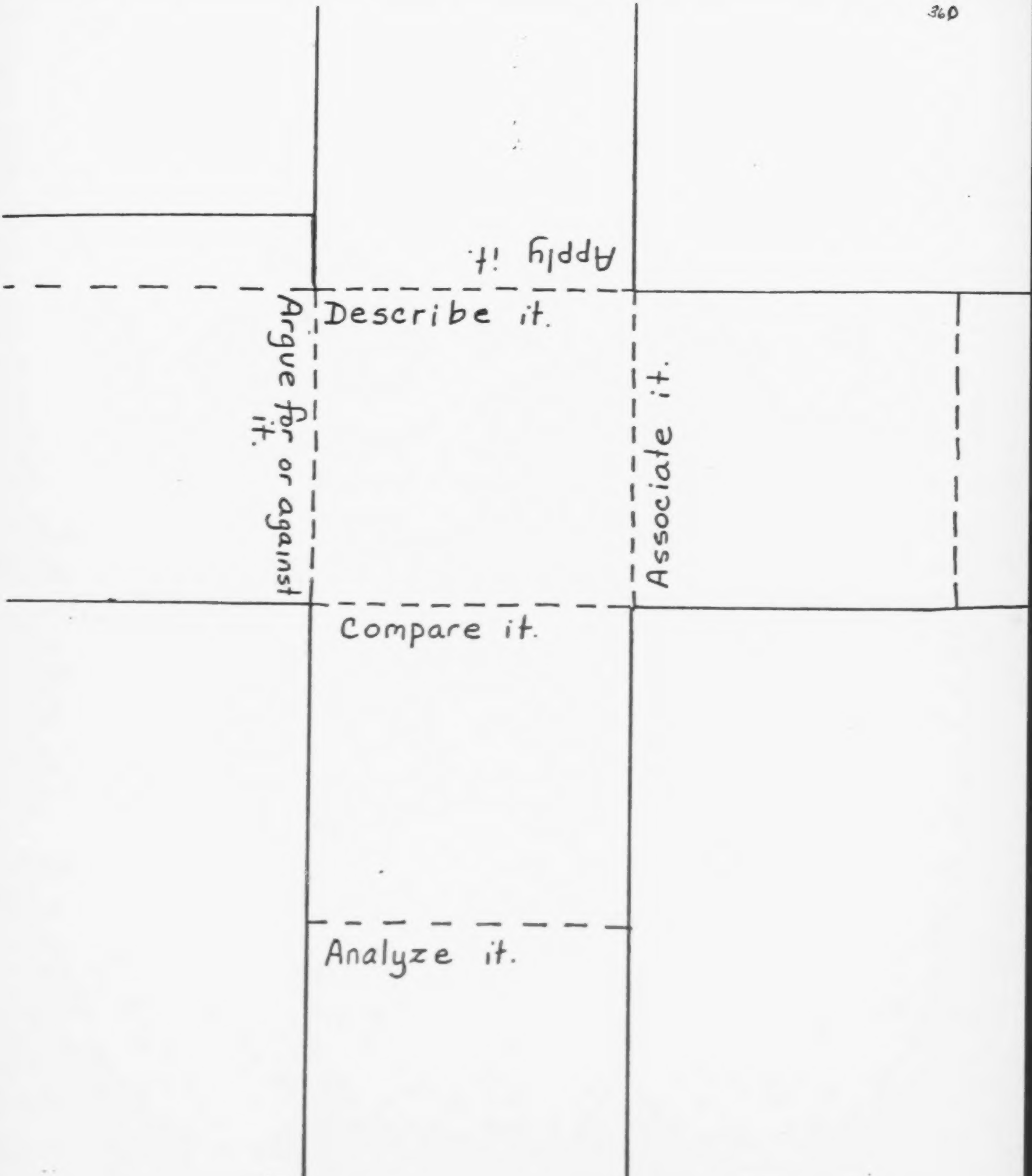

Apply it.
Describe it.
Argue for or against it.
Associate it.
Compare it.
Analyze it.

Figure 2

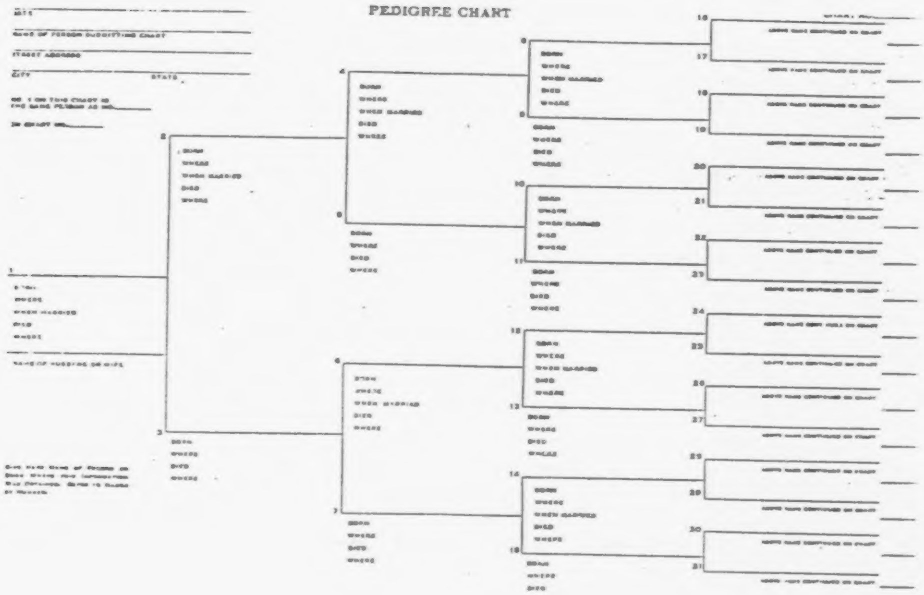

PEDIGREE CHART

Figure 3

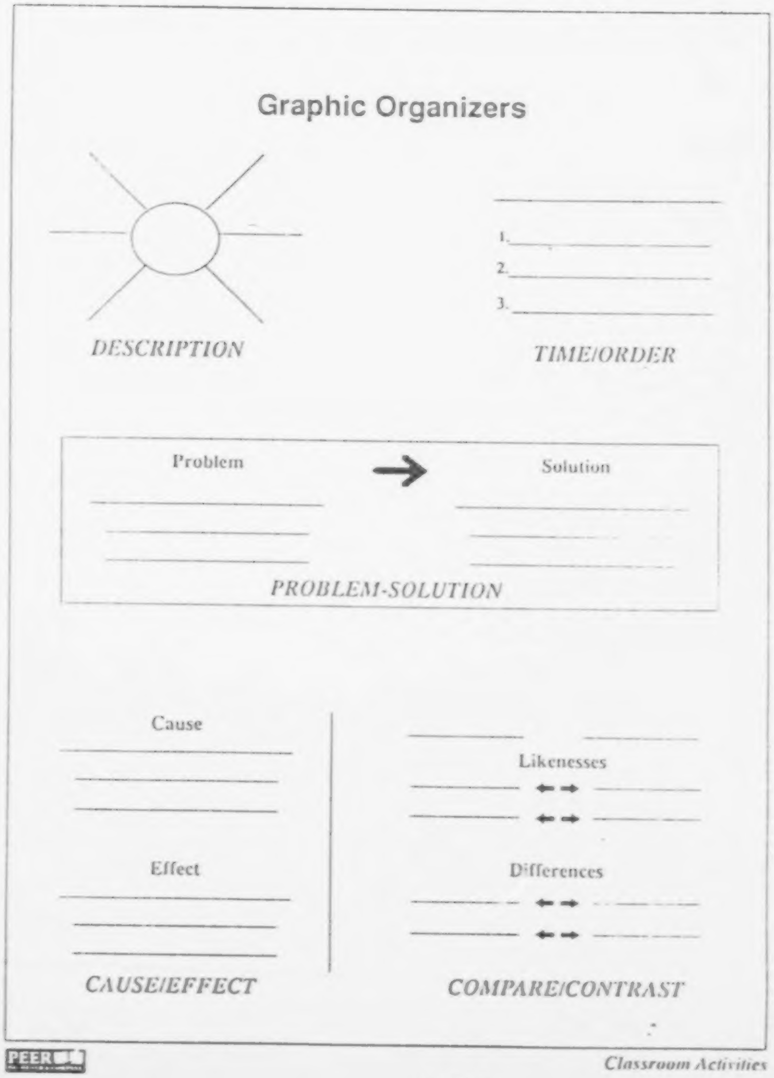
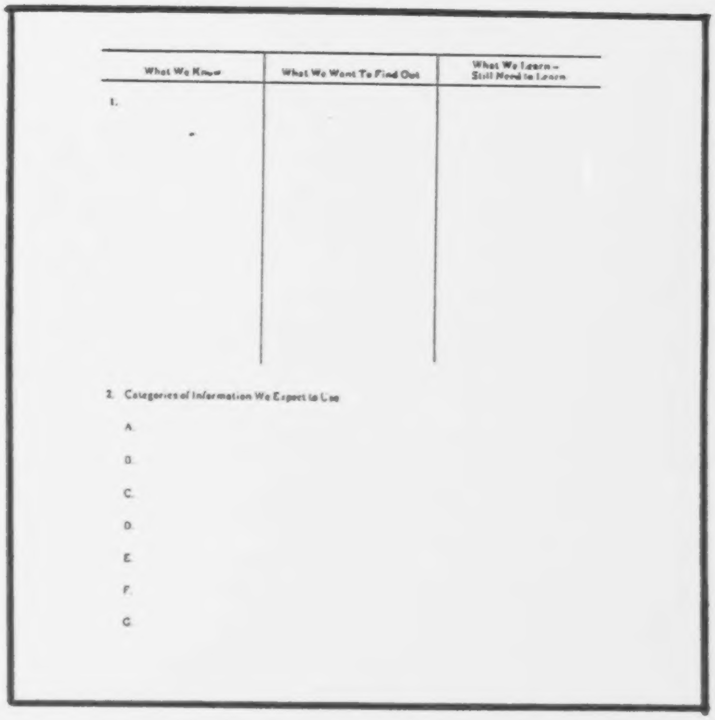

Graphic Organizers
1.
2.
3.
DESCRIPTION
TIME/ORDER
Problem
Solution
PROBLEM-SOLUTION
Cause
Effect
CAUSE/EFFECT
Likenesses
Differences
COMPARE/CONTRAST
PEER
Classroom Activities

Figure 4

BEST COPY AVAILABLE

K-W-L STRATEGY SHEET



What We Know	What We Want To Find Out	What We Learn – Still Need to Learn
1.		

2. Categories of Information We Expect to Use

A.

B.

C.

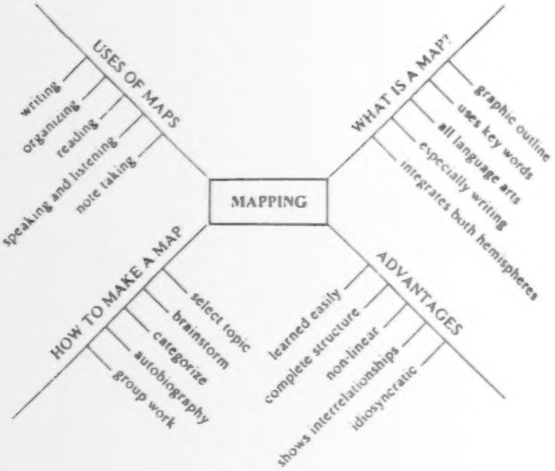
D.

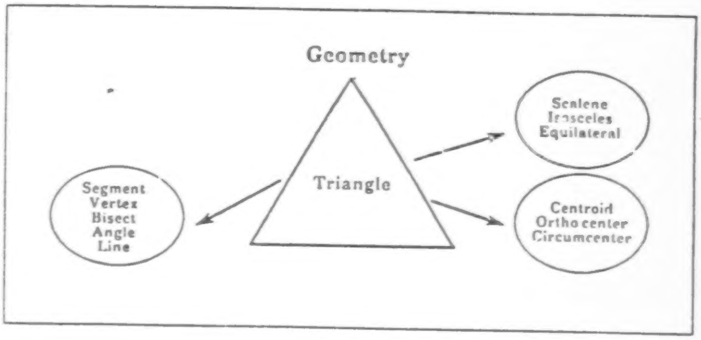
E.

F.

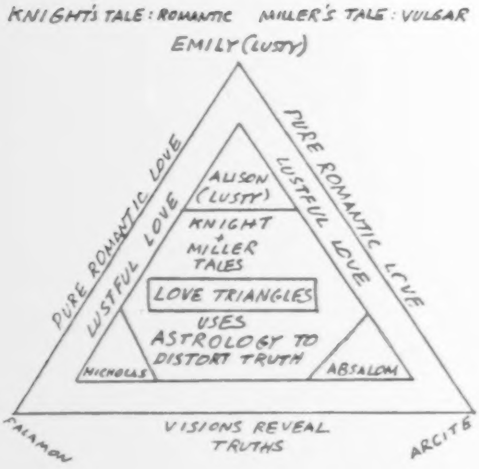
G.

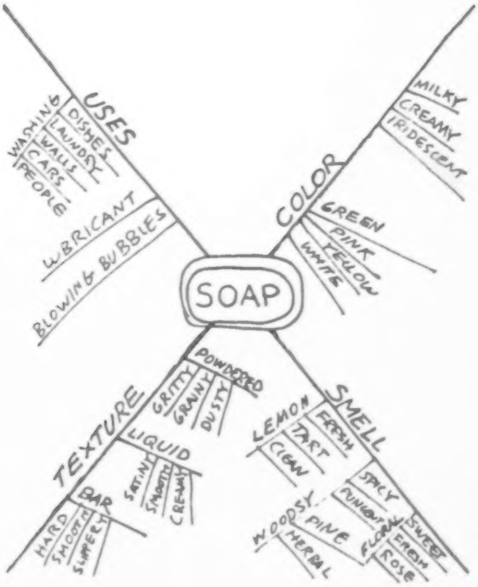
Figure 5


MAPPING
USES OF MAPS
writing
organizing
reading
speaking and listening
note taking
WHAT IS A MAP?
graphic outline
uses key words
all language arts
especially writing
integrates both hemispheres
HOW TO MAKE A MAP
select topic
brainstorm
categorize
autobiography
group work
ADVANTAGES
learned easily
complete structure
non-linear
shows interrelationships
idiosyncratic


Geometry
Triangle
Segment
Vertex
Bisect
Angle
Line
Scalene
Isosceles
Equilateral
Centroid
Ortho center
Circumcenter

MAPPING


KNIGHT'S TALE: ROMANTIC
MILLER'S TALE: VULGAR
EMILY (LUSTY)
PURE ROMANTIC LOVE
PURE ROMANTIC LOVE
LUSTFUL LOVE
LUSTFUL LOVE
ALISON (LUSTY)
KNIGHT + MILLER TALES
LOVE TRIANGLES
USES ASTROLOGY TO DISTORT TRUTH
NICHOLAS
ABSALOM
PALAMON
VISIONS REVEAL TRUTHS
ARCITE


SOAP
USES
WASHING
DISHES
LAUNDRY
WALLS
CARS
PEOPLE
LUBRICANT
BLOWING BUBBLES
COLOR
MILKY
CREAMY
IRIDESCENT
GREEN
PINK
YELLOW
WHITE
TEXTURE
POWDERED
GRITTY
GRAINY
DUSTY
LIQUID
SATINY
SMOOTH
CREAMY
BAR
HARD
SMOOTH
SLIPPERY
SMELL
LEMON
FRESH
TART
CLEAN
SPICY
PUNGENT
WOODSY
PINE
HERBAL
SWEET
FLORAL
FRESH
ROSE

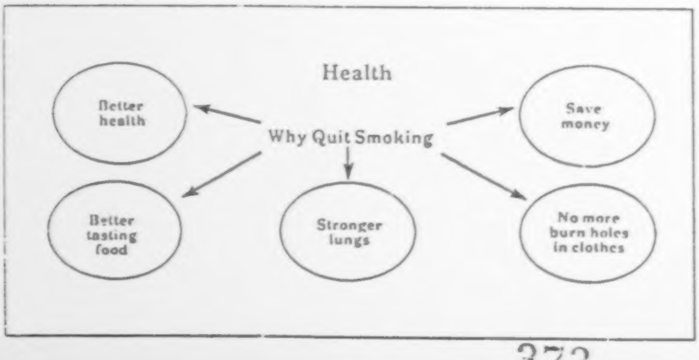

Health
Why Quit Smoking
Better health
Save money
Better tasting food
Stronger lungs
No more burn holes in clothes

Figure 6

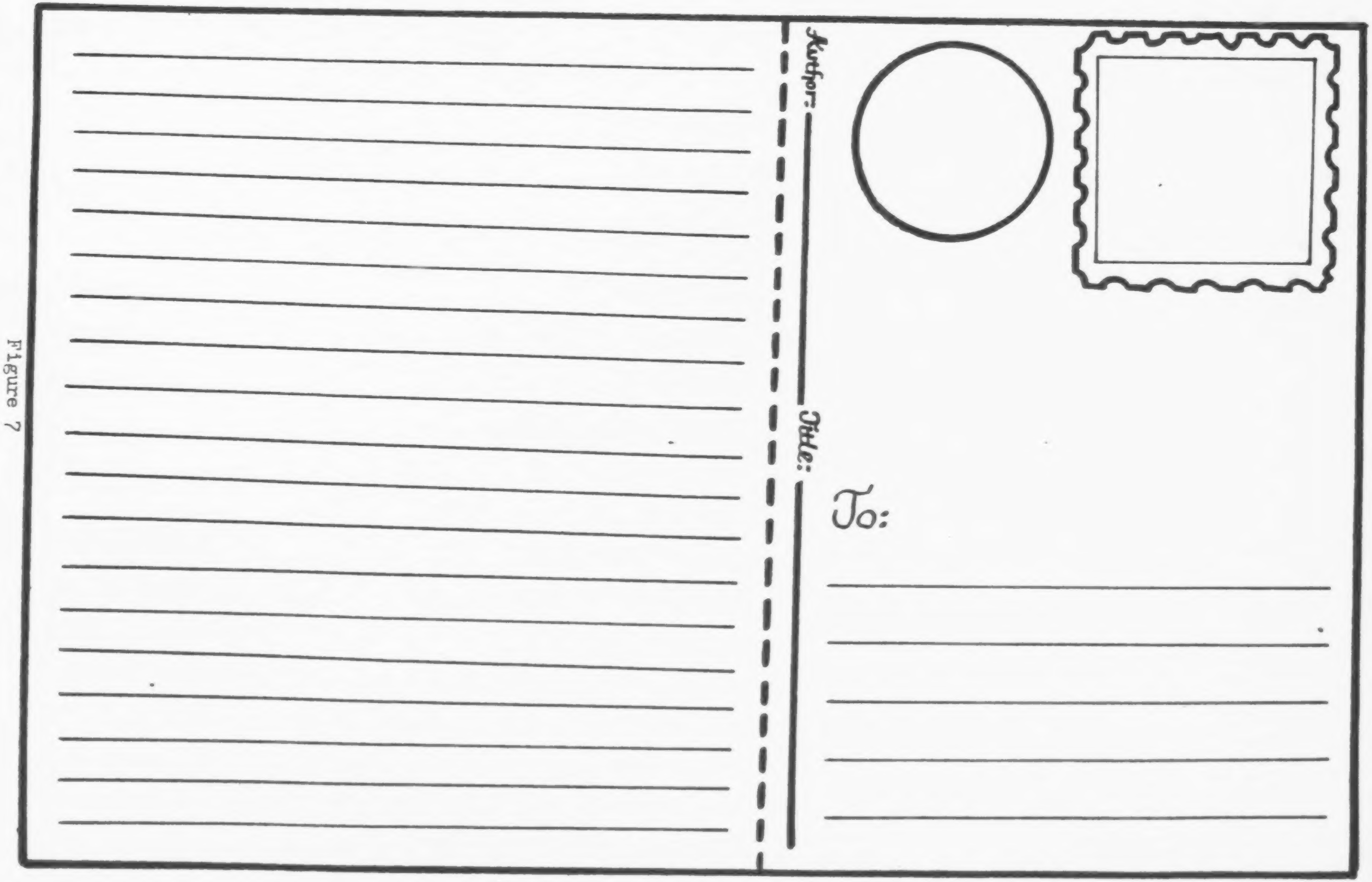

Author:
Title:
To:

Figure 7

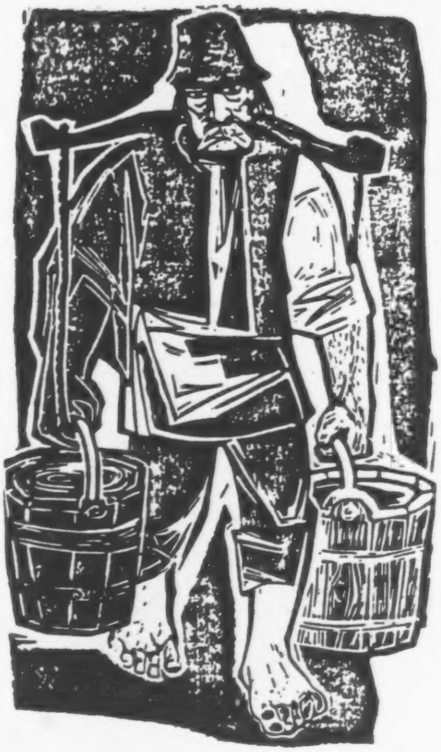
Example of a matrix filled out by one student

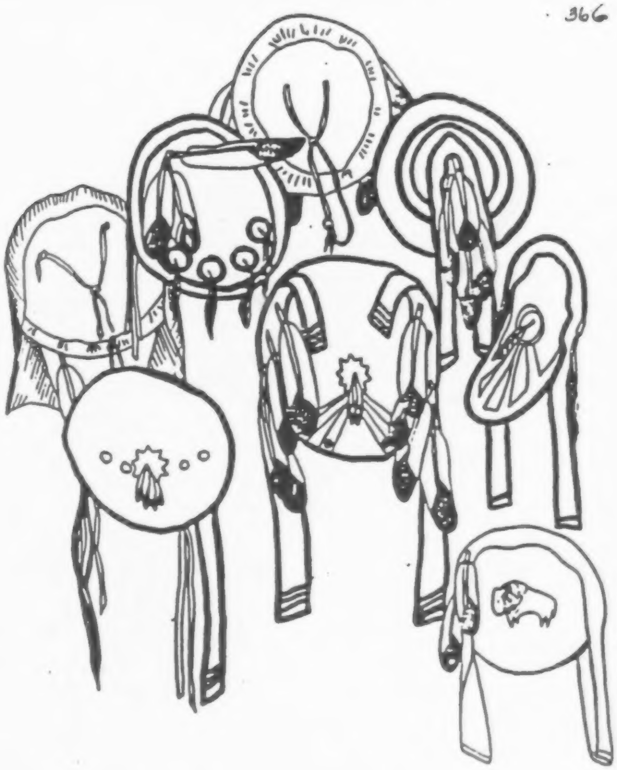
PLANETS IN EARTH'S SOLAR SYSTEM

	Closer to earth than sun	Larger than earth	Has moon	Has rings	Orbits the sun	Inner planet
Earth	—	—	+	—	+	+
Jupiter	—	+	+	—		—
Mars	+	—	+	—	+	+
Mercury	+	—		—	+	+
Neptune	—	+		—		—
Pluto	—	+		—		—
Saturn	—	+		+		—
Uranus	—		—	—		—
Venus	+	—	+	—	+	

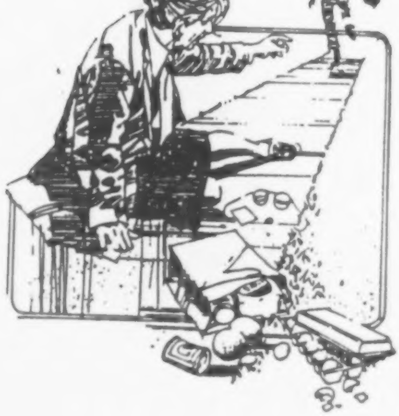
+	student believes feature is true of that planet
—	student believes planet lacks that feature
	student has no idea

Figure 8





THESE SHIELDS HAVE SEEN MANY BATTLES.
TELL THE LIFE STORY OF ONE OF THESE SHIELDS.



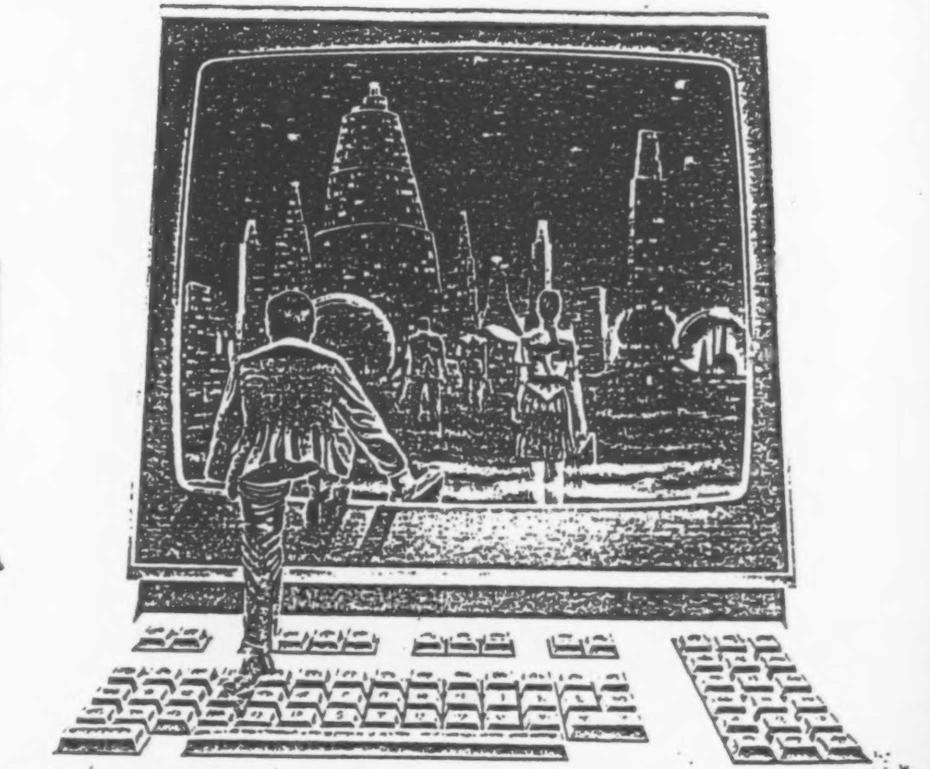


Figure 9

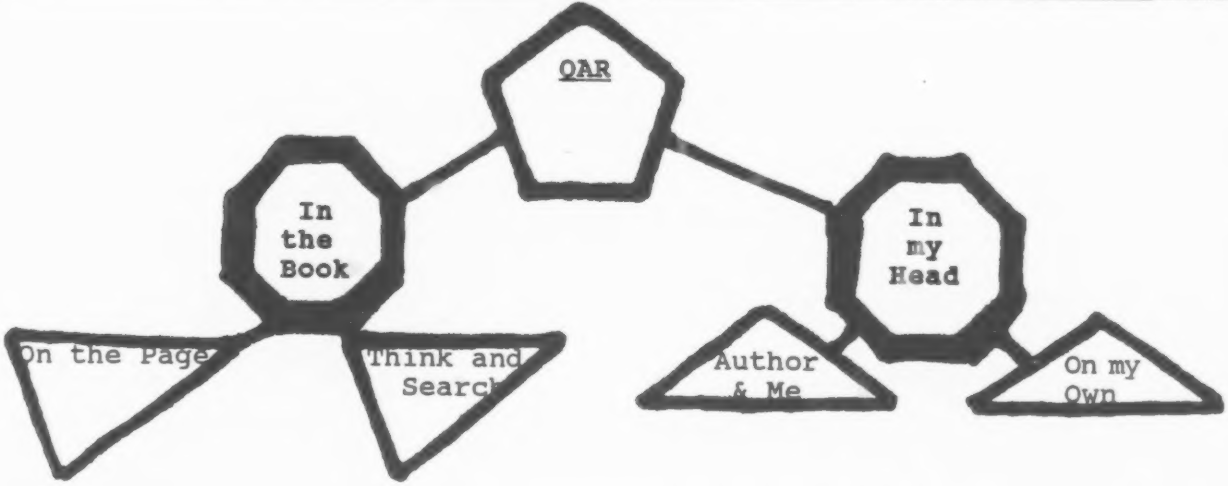

QAR
In the Book
In my Head
On the Page
Think and Search
Author & Me
On my Own

Figure 10

Research

Folders

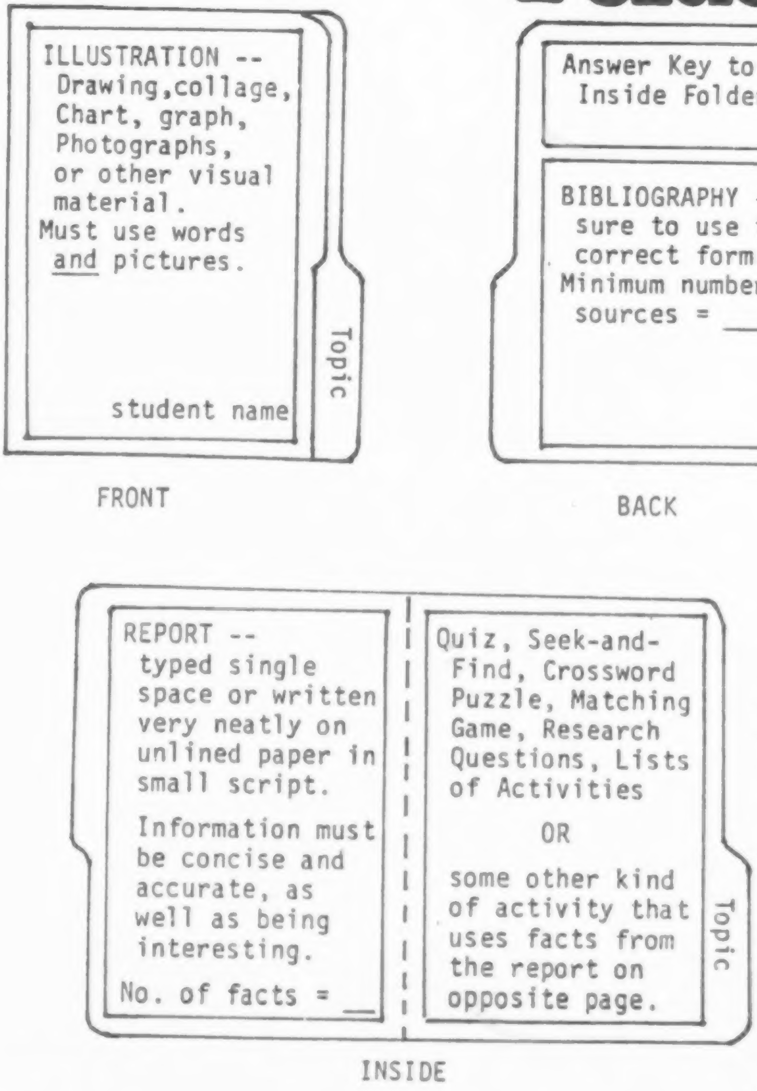


ILLUSTRATION --
Drawing,collage,
Chart, graph,
Photographs,
or other visual
material.
Must use words
and pictures.

student name

Topic

FRONT

Answer Key to Game
Inside Folder.

BIBLIOGRAPHY -- Be
sure to use the
correct form.
Minimum number of
sources = _____

BACK

REPORT --
typed single
space or written
very neatly on
unlined paper in
small script.

Information must
be concise and
accurate, as
well as being
interesting.

No. of facts = ___

Quiz, Seek-and-Find, Crossword
Puzzle, Matching
Game, Research
Questions, Lists
of Activities

OR

some other kind
of activity that
uses facts from
the report on
opposite page.

Topic

INSIDE

NOTE: Research Folders should be attractive AND informative. Use your imagination to create an original game that uses your facts. Use brightly colored construction paper and inks to "liven" up your report. Write neatly, using correction fluid if you make any mistakes.

Your teacher may require you to laminate your report or to cover it with clear contact paper. Check to see if this is required.

If longer reports are allowed, each page should be written on one side of the paper only. Report should then be neatly attached to the proper place with brads, staples, or brackets. (Ask your teacher.)

Figure 11

developed by Sandra Effinger

ALL-PURPOSE REVIEW
Film, Filmstrip, or Television Show

Title of film, filmstrip, or TV show______________________________

Subject of film, filmstrip, or TV show______________________________

1. Summarize in five sentences (minimum) the content of the film, filmstrip, or television show. This may be a plot summary or a summary of information provided in the audiovisual.

2. List two things you learned from looking at this material:

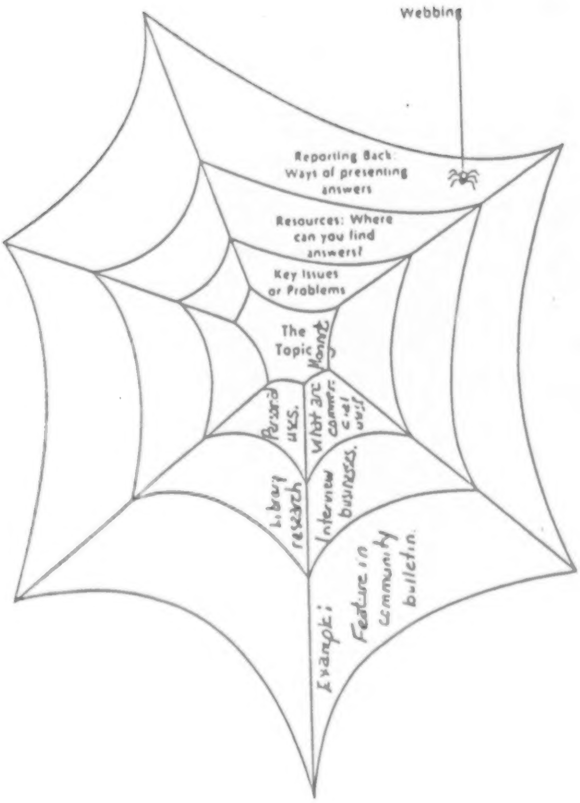
   a. ______________________________

   b. ______________________________

3. What would you have done to improve this material?

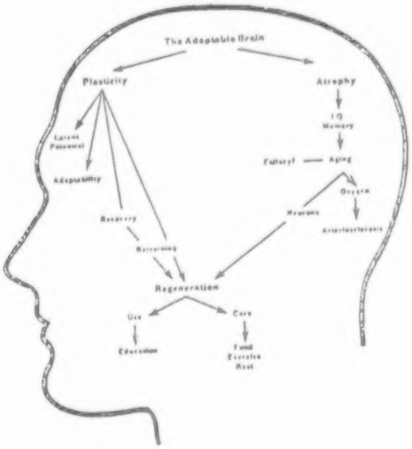
4. Would you recommend this film, filmstrip, or television show to someone else? Explain.

Figure 12

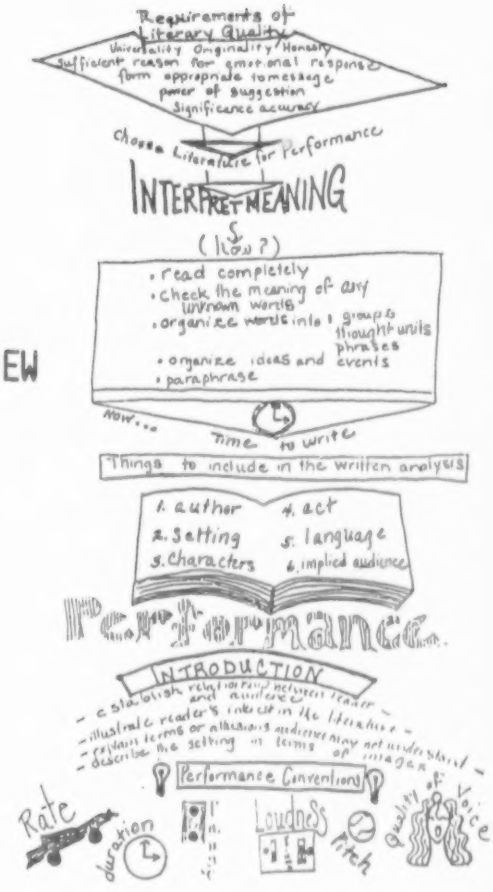

Webbing
Reporting Back: Ways of presenting answers
Resources: Where can you find answers?
Key Issues or Problems
The Topic
Money
Personal uses.
What are commercial uses?
Library research
Interview businesses.
Example: Feature in community bulletin.

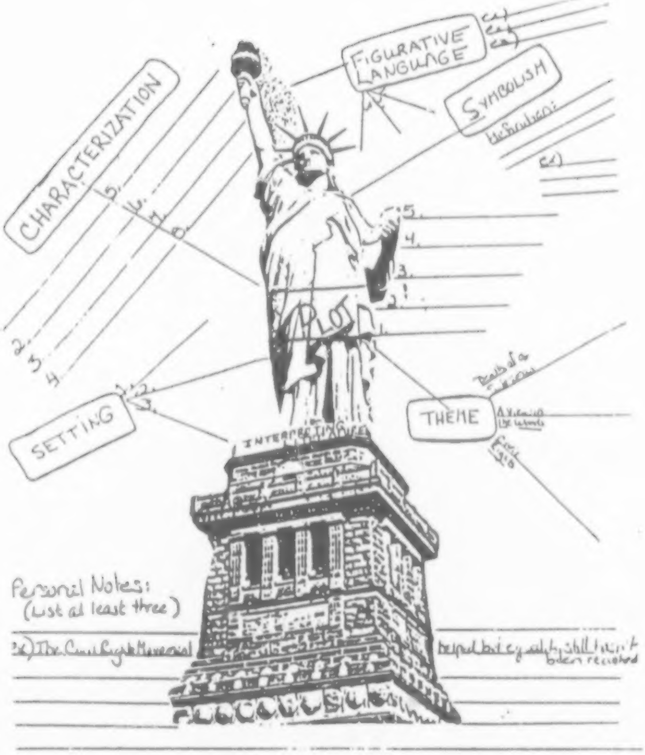
WEBBING

Figure 13


The Adaptable Brain
Plasticity
Atrophy
Latent Potential
Adaptability
Recovery
Retraining
IQ Memory
Fallacy?
Aging
Oxygen
Neurons
Arteriosclerosis
Regeneration
Use
Care
Education
Food Exercise Rest

STRUCTURED OVERVIEW


Requirements of Literary Quality
Universality Originality Honesty
Sufficient reason for emotional response
form appropriate to message
power of suggestion
Significance accuracy
Choose Literature for Performance
INTERPRET MEANING
(How?)
• read completely
• check the meaning of any unknown words
• organize words into groups thought units phrases
• organize ideas and events
• paraphrase
Now...
Time to write
Things to include in the written analysis
1. author
2. Setting
3. Characters
4. act
5. language
6. implied audience
Performance
INTRODUCTION
- establish relationship between reader and audience -
- illustrate reader's interest in the literature -
- explain terms or allusions audience may not understand -
- describe the setting in terms of images
Performance Conventions
Rate
duration
Loudness
Pitch
Quality of Voice


CHARACTERIZATION
FIGURATIVE LANGUAGE
SYMBOLISM
PLOT
SETTING
THEME
INTERPRETING
Personal Notes:
(List at least three)
The Civil Rights Movement
helped but equality still hasn't been reached

Literature: American Dream

Figure 14

APPENDIX H

"Ideas to Incorporate Writing to Learn Across the Curriculum"

Writing Activities

(an alphabetical listing)

IDEAS TO INCORPORATE
WRITING TO LEARN
ACROSS THE CURRICULUM

ARTS AND CRAFTS

1. Interview with local artists, museum directors, art teachers, big companies.
2. Reports on different artists, styles, periods of art.
3. Creative writing: What a picture makes you think of.
4. How to work with watercolors, acrylic, oils; how to sketch, do string art, enameling.
5. Letters to artists, college art departments, commercial and public relations people.
6. Journals: Things I saw that I want to paint, what I am proud of, not proud of.
7. Write poetry or tales about the mask-faces they make.
8. Create a story or poem stimulated by a wet watercolor, melted crayon, smeared chalk, or oil swirl painting.
9. Write lies, tall tales, riddles, poems and stories about paper-sculpture animal creatures.
10. Design ecology posters or bumper stickers after making junk sculptures.
11. Create limericks about vegetable creatures.
12. Write biographies with portraits.
13. Write "me-poems" or autobiographies, illustrated by silhouettes or personal collages.

BUSINESS CLASSES

1. Interview people on the job.
2. Report on different jobs, training requirements, qualifications, computers new trend.
3. Creative writing: Day in the life of a businessman, secretary, company president.
   You are a letter. Describe your journeys.
   You are an office memo. Who reads you? Who acts?
4. How to write a resume', clean a typewriter, apply for a job, act during an interview.
5. Letters to companies, equipment manufactures, personnel managers.

DRIVER'S EDUCATION

1. Interview with highway patrolmen, sheriffs, highway engineers, ambulance drivers.

2. Reports on Road Safety, Laws, features to look for when purchasing a new car, manners.

3. Creative Writing: Pretend you were in an accident and killed someone.
   Pretend you are a car. How would you care for it?
   You are a stop sign. Describe a day in your life.

4. How to care for your car, pass the driver's test, do a lube job.

5. Letters to car companies, safety engineers, legislators.

6. Journal - Keep track of event while driving. How many miles driven. Gas mileage.

7. Write a description of a traffic violation or accident they witnessed.

8. Practice filling out accident forms.

9. Write a paragraph arguing the necessity of certain laws (e.g. "The 55 M.P.H. Speed Limit Should Be Changed").

10. Write "tests" for their peers with statements taken from the textbook or State Motor Vehicle Manual.

11. Write new traffic laws and justify their passage.

12. Research the history of a traffic sign or signal in their neighborhood--How long has it been there? How do residents feel about it?

13. Interview Driver's License Examiners with questions brainstormed in class (e.g. What advice would you give to 16 year olds taking their first driver's test?) and write a "Guide For Taking Your First Driver's Test.")

GEOGRAPHY

1. Interviews of people from different countries.

2. Reports on different countries, cultures, types of land masses.

3. Creative writing: Which country would you choose to live in and why?
   Which do you prefer, desert or mountains; prairies or on the ocean?
   List places you want to visit, lakes you want to swim in, mountains you wish to climb, rivers to fish in.
   You are in the snow in Norway. What do you see, feel, know? in China, Germany, Argentina, etc.
   Look at pictures of other countries. Write about them.
   You are a Japanese. What do you think of America? You are a refugee. Now what do you think of America?

4. How to locate longitude and latitudes, get from one place to another, draw a map, prepare an expedition to the north pole.

5. Letters to explorers, authors, magazine on travel, embassies of foreign countries.

6. Journal: Things you learned, things you want to learn, countries you want to study.

HEALTH

1. Create a questionnaire and interview their peers about drug use--nicotine, caffeine, alcohol, marijuana, etc.
2. Keep a list of everything they eat on a given day and analyze it in terms of nutritional value.
3. Write the directions for first aid procedures.
4. Interview someone in the health profession about a topic of student interest.
5. Write a directory of diseases that effect members of their age group, and describe the symptoms and treatments for each.

HISTORY

1. Interview with older people in the community, relatives.
2. Reports over any phase of history or person in history.
3. Creative writing: Dialogues of famous people in the past. If I could live at any time. If I could be any person in history.
4. How to churn butter, spin yarn, sew quilt, load a black powder rifle, make soap.
5. Letters to people making history such as astronauts, presidents, senators, criminals or to people no longer living.
6. Journals - How will today's effect the future? How will the future effect today? How can I influence history? What would you put in a time capsule?

HOME ECONOMICS

1. Interview people on the job.
2. Report on materials, recipes, personal hygiene, new appliances on the market.
3. Creative writing: You are a sewing machine. How would want to be treated? Pretend you are a dress. Tell your life story.
4. How to make a tailored suit, a baked Alaska, etc.
5. Letters to newspaper about recipes, household hints, to magazines, to home economic.
6. Publish a book on collected recipes.
7. Write clear directions for a process in clothing or foods (e.g. "How to Hem a Skirt," "How to Fry a Hamburger.")
8. Plan a nutritionally adequate and interesting diet for a teenager.
9. Write reports on sources of vital nutrients, fibers or resources.
10. Use activities involving learning to vocabulary of parts of a sewing machine, types of cooking utensils, or ways to cut vegetables or meats.
11. Write stories for children in a child-care unit.
12. Write letters - of invitation to a meal.
    - to get information for a report.
    - on consumer problems.
13. Interview other students about their household responsibilities.
14. Write skits of family situations for a family living unit.
15. Plan informational posters.
16. Write a script for a fashion show.
17. Do a research paper on the clothing of foods of different cultures or groups.

INDUSTRIAL ART

1. Interview people on the job.
2. Report on safety, tools, different materials, projects to make, available jobs.
3. Creative writing: If Bobby cut his hand, I would...
   Pretend you are a piece of wood
   in a master craftsman hands, or
   in the hands of an inferior craftsman.
4. How to make a bird house, book shelf, cedar chest, etc.
5. Letters to architects, magazines, state safety engineers.
6. Write clear directions for a woodworking procedure (e.g. "How to Build a Bookshelf.") and compile them into a "Guide for Handmade Furniture."
7. Explain some technique in terms that a beginner could understand. (e.g. "How to Wire a Lamp.")
8. Prepare safety manuals and/or posters for the shop classroom.
9. Prepare a sales campaign for a class project.
10. Write a story of how a class project was completed (e.g. "From Spark Plugs to Exhaust System: The Story of a Rebuilt Chevrolet Engine" for publication in the student newspaper, district newsletter, local newspaper in national magazine.)

MATH

1. Interviews with mathematicians, accountants, CPA's.

2. Reports on theories, famous mathematicians, history of numbers, Arabic and Roman numeral.

3. Creative writing: You cannot add or subtract. How would you live? What difficulties would you have?
   Ways to improve our methods of measurement, our monetary system.

4. How to find a square root, find the area of a triangle, etc.

5. Letters to business people, math departments, accountants, bankers.

6. Journal: Problems I have with certain problems. What I understand. What I don't understand. How I used math today.

7. Write DIRECTIONS for an original math game that will help players learn math facts.

8. Make up JUMP-ROPE-RHYMES using the multiplication facts.

9. Write a SPEECH that will convince someone to love math.

10. Write imaginative WORD PROBLEMS for other people to solve. Use the names of your classmates in the problems.

11. Write a LOVE STORY about a romance between a circle and a trapezoid.

12. Write a POEM using at least ten math words.

13. Write a PLAY about the "Wonderful World of Zero."

14. Write a AUTOBIOGRAPHY of a right angle.

15. Write a DIET for an overweight ton.

16. Write up a CONTRACT between yourself and someone who is buying your bike on time payments.

17. Write a MENU for a restaurant where a family of four could east dinner for under $12.00.

18. Write COUPLETS that will help you remember your addition facts.

MATH (cont.)

19. Make a NO NUMBER booklet telling what the world would be like without numbers.

20. Write a SONG that explains how division works.

21. Compile your own MATH DICTIONARY that has clear definitions of terms you use.

22. Write an ODE to the number 17 (or any other) telling why that number is special.

23. Make SIGNS, POSTERS and ADVERTISING BILLBOARDS telling about discounts that will be available at an upcoming sale.

24. Write DIRECTORY OF METRIC MEASURES. Explain the metric system so that your directory could be used by someone who hasn't yet learned metrics.

25. Write DIRECTIONS telling how to make a cube or any other geometric figure.

26. Write a BOOK JACKET for your math book...or an INDEX..or TABLE OF CONTENTS...or write a REVIEW of the book.

27. Write ADVERTISING FOLDERS for resorts, camps, cruises, hotels. Figure out what your rates will be for individuals, families and groups.

MUSIC

1. Interviews with musicians, music judges, music teachers,

2. Reports on musicians, types of music, operas and how they should be presented.

3. Creative writing: Dialogues between Beethoven and the Beetles, Mozart and John Denver
   After listening to music, describe the images you see.
   What type music do you like to listen to?
   What type music suits your personality?
   Where do you like to listen to music?
   After listening to music from different countries, write how it reflects the culture.

4. How to clean an instrument, form a band, understand an opera or a ballet.

5. Letters to famous musicians, opera stars, pop music stars.

6. Write "word pictures" that music "paints."

7. Compose advertisement jingles.

8. Write down feelings and ideas while listening to music.

9. Write a musical comedy as a class activity.

10. Research an instrument.

11. Write a radio interview with a composer.

12. Critique musical performances attended.

13. Write original lyrics for music.

14. Compose poetry to music.

PHYSICAL EDUCATION

1. Interview with famous athletes, coaches.
2. Reports on Heisman Trophy winners, great athletes, different sports, great teams.
3. Creative writing: Ideal qualities of coaches, sportsmanship what makes a bad sport.
   You are first pick in national baseball, soccer, etc; how do you feel?
   Should athletes earn two million in a year?
   I am the coach of the greatest team. Who would be on it?
4. How to win, play a sport, increase your speed, out think your opponent.
5. Letters to professional athletes, past heroes.
6. Journals - Exercises, miles jogged, how improved skills gained.
7. List impressions or collect descriptive words.
8. Write announcements
9. Write sport reports and newscasts.
10. Create original cheers.
11. Write acceptance speeches.
12. Design sports awards.
13. Compose original school songs.
14. Write poetry and character sketches.
15. Plan questions and write sport interviews.
16. Rewrite the rules for their least favorite sport.

SCIENCE

1. Interview with famous scientists, developmental sections of big companies.

2. Reports of scientific discoveries, famous scientists, natural phenomena.

3. Creative writing: What if we ran out of fuel? What if we had no electricity? Dialogues between famous scientists, between elements in nature. What if something had not been discovered? How can you make an invention better?

4. How to recycle a junked car, clean up a creek, improve gas mileage, improve invention.

5. Letters to science departments, legislators.

6. Journal: Entries of reoccurring events, birth or an animal hatching of an egg growth of a certain plant, things observed.

7. Make a RECIPE and MENU BOOK giving menus for well-balanced meals for a family.

8. Write the LIFE STORY of a jellyfish or tadpole.

9. Write a SCHEDULE for the care and feeding of the classroom pet (or your pet at home).

10. Make a DIRECTORY of common diseases. Describe symptoms and cures for each.

11. Write RESUME of your qualifications to be class zoo-keeper or plant-tender.

12. Write a TRIBUTE to your teeth or hair or vocal chords muscles.

13. Write DIRECTIONS of making a bug-catcher or for preserving animal tracks.

14. Write a TONGUE TWISTER about tongues or tendons.

15. After growing crystals, create CRYSTAL SHAPED poems.

16. Prepare a CONSUMER'S GUIDE of 50 ways to conserve water.

17. When you're studying the universe, write SPACE FANTASIES.

18. Write SUPERSTITIONS. Then explain scientifically why they can't be true.

SCIENCE (cont.)

19. Write an INDEX or TABLE OF CONTENTS for a book on earthquakes of engines or seasons or electricity.

20. Keep DATA SHEETS...careful records and notes on any science experiment. Write an hypothesis before you begin and a summary when you finish.

21. Write WEATHER MYTHS to explain weather conditions or any other phenomena that persons long ago might not have understood.

22. Create a SCIENCE CALENDAR. On each month's page, write and illustrate interesting scientific facts and discoveries.

23. Compile a booklet of FIRST AID PROCEDURES for a school, a home, or a camping trip.

24. Write WEATHER POEMS or PERSONIFICATION STORIES about clouds or hailstones or tornadoes.

25. Write a FAMILY ALBUM of your own ROOTS...describe the trails you inherited.

26. Write QUESTIONS for INTERVIEWING a geologist, ethnologist, microbiologist, chemist, hematologist, meteorologist, pharmacist, ichthyologist physicist.

27. Make a DIRECTORY of plants, land forms, birds, arachnids or reptile. Draw 15 or more of each, label and write distinguishing characteristics.

WRITING ACTIVITIES

10 Ways to Use Writing in Class to Improve Students' Thinking About Your Subject Matter

by M. Flanigan, University of Oklahoma

1. Give students 3-4 minutes at the beginning of class to answer a question central to the day's discussion or lecture or ...
2. Do same as above except extend time to 5-6 minutes and pair students to write one answer together. Same can be done with small groups.
3. "Before beginning a new section in a lecture, ask students to write down what they already know about a topic. For example, in a sociology course, students might be asked to jot down as many causes for domestic violence as they can. The student who has listed five or six causes will be interested to hear which of those are listed by the professor, and she will be particularly conscious of those she has not head before ..." p. 11.
4. Have students write for audiences other than the professor and have them write for class members who will read the writing first. See p. 15 for examples.
5. Have a students keep a log or a journal on the readings they do in class. You may want to give them a few specific questions to focus on. See p. 17-20 for more details.
6. Have students write short summaries of material read for class. you may want to limit the number of words they can use as in a 25 word precis. For more see p. 21-26.
7. Have students write an impromptu on material covered in class or material they are researching, and then have them read their writing in small groups to discuss problems and successes they are having. This can help students clarify their thinking and indicate to them what they need to study or find out.
8. Give students questions to guide their reading and have them bring written answers to class to read and discuss. See p. 28-35.
9. Pair students and have them write at home one-page responses that focus on the significance for them of what they heard in lecture or read.
10. Give students 3-4 minutes at the end of class to make a list of major ideas in the day's lecture or to raise questions about ideas that are not clear to them. These can be collected or students can discuss them.

For a useful guide to writing across the curriculum (all reference pages above are in it) write:

Lois Barry
Eastern Oregon State College
La Grande, Oregon 97850

Ask for: The Busy Professor's Travel Guide to Writing Across the Curriculum

ENABLING SKILLS FOR WRITING

1. Write neatly, accurately, legibly.
2. Organize thoughts, details, ideas in logical patterns or sequence.
3. Control organizational pattern with thesis stating central idea.
4. Maintain unity and coherence within organizational pattern.
5. Select writing style, tone, diction appropriately for purpose, audience, occasion.
6. Distinguish among feelings, opinions, ideas and factual information.
7. Support written opinions with logic, evidence or factual details.

Source: Wigginton, Eliot. (1985). Sometimes A Shining Moment: The Foxfire Experience, Twenty Years Teaching in a High School Classroom. Garden City, New York: Anchor Press/Doubleday.

Planning Guide for Writing to Learn Activities

FIRST, determine:
"What will the end product of this writing assignment be?

Writing assignment #_____

Aim ________________________

Strategy ____

____

Audience ____

Length ____

Special considerations ______________________________________

____

____

____

THEN, ask:
"What will the students need to do and know in order to be able to complete this writing assignment?"

1.

2.

3.

4.

5.

6.

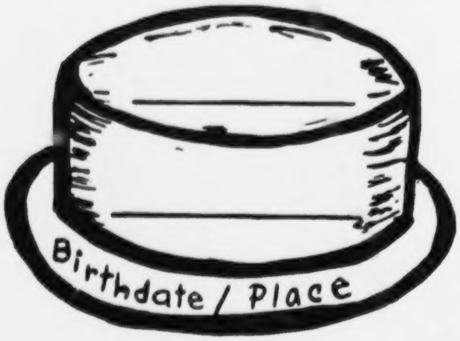
7.

8.

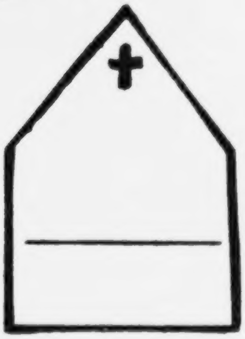
9.

BIO-FACTS IN BRIEF FOR. . .

Write facts of person in proper symbol.

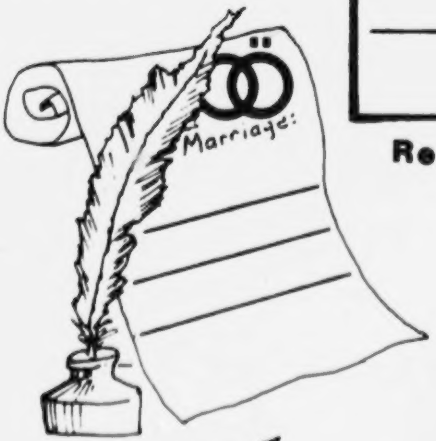

Birthdate/ Place

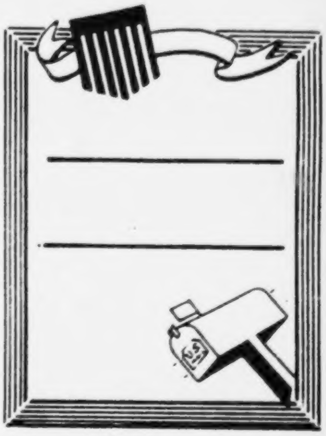
Caricature



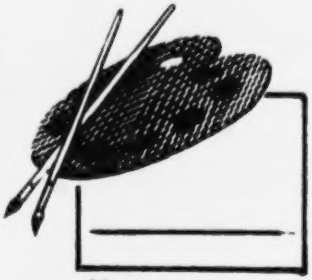
Religion

Education

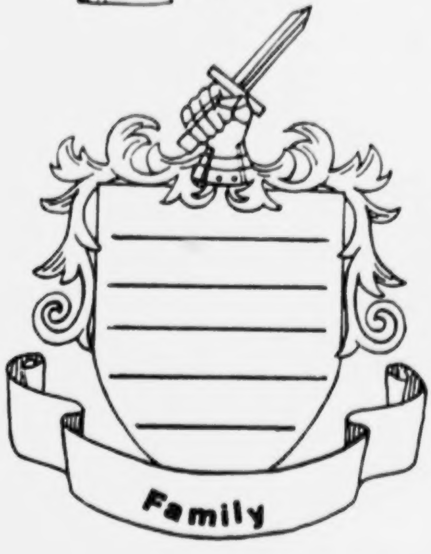




Home



Hobby



Occupation

Death

BOOK REPORT ON A BIOGRAPHY:
Assignments

1. **"Bio-Facts in Brief for. . ."** -- Use this handout as a cover sheet for your book report on a biography. Be very careful about getting the facts correct. Leave no blanks. If a specific category does not apply to your subject, write N.A. in the space provided.

2. **"Charting Leadership Qualities"** -- Prepare a chart for the subject of your biography by following the example posted in class. On a separate sheet of paper, explain the reason for the ranking you assigned to each quality. Cite evidence from the biography you read.

3. **"Blank Lapel Button"** -- Using this form, design a medal to commemorate the accomplishments of your subject. Include your subjects name, a slogan, and symbols or images associated with the person. On a separate page, write at least one paragraph explaiing what each item on the medal means and why it was awarded.

4. **"Blank Postcard"** -- Using this form, select a location important to your subject. Describe the location in the lines on the left. Cut the form out, mount it on sturdy cardboard, and illustrate your location on the back. Address the postcard to yourself and write a message from your subject. Make sure your message really saying something which reveals the subject's personality and achievements -- "Wish you were here" isn't good enough.

Then design a stamp commemorating your person's accomplishments. Finally, fill in the postmark area appropriately.

5. **"Recipe"** -- Write a recipe for the subject of your biography. Use the language of recipes, but use qualities and experiences for the ingredients. Be sure that you plan your proportions. For example:

Recipe for Benjamin Franklin

1 tsp. formal education	dash of wit
2 cups ambition	pinch of sarcasm
1 lb. wisdom	1 lb. patriotism

Mix well in a creative mind and cook for a lifetime.

Your recipe would be more complete, of course. Be sure to follow correct recipe format. Your recipe should be written on typing paper, and should look like a small poster, not a dinky index card.

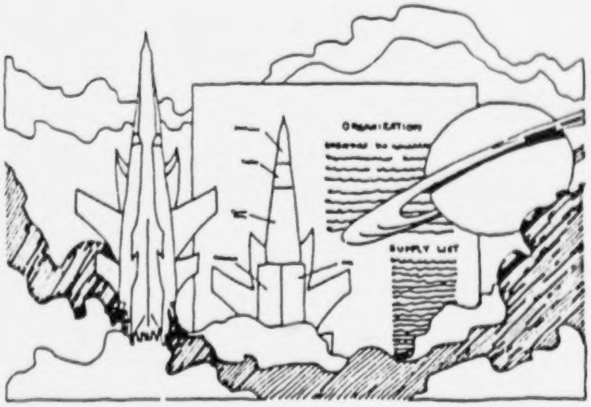
6. **"Timeline"** -- Prepare a timeline which chronologically lists the major events in your subject's life.

****You will also be given an essay assignment to write in class the day your report is due. SO know your subject well by then.

CREATE YOUR OWN UTOPIA

Create Your Own Utopia

At the end of a year in which the reading assignments focus on the related themes of the quest and the search for utopia, I ask my eighth-grade students, working in small groups, to formulate their own ideal societies and present these to the class.



Here is the assignment sheet I distribute to the small groups:

This year we read a number of books focusing on related themes—the quest, the search for utopia, and social justice. Each book, in one way or another, concerns the search for a better way of life. Now it is your turn to come up with a better way of life.

You are one of thirty people selected to be aboard a spaceship that blasts off just before the planet Earth is destroyed by nuclear war. Everyone in this classroom must be included on the ship; extra spaces may be filled by anyone the group chooses.

Your spaceship may be equipped to be self-sufficient and maintain life for thousands of years, or your spaceship may land on a planet in another solar system. In either case, you thirty people are the only form of life (as we know it) to survive. Your task is to set up a social order for your new community. You have six areas to consider:

Description of living situation—

This might be on the spaceship or on another planet. If you make a poster, make it large and label different areas clearly.

System of government—

How will you organize your group to make decisions? What kind of system do you want? democracy, dictatorship, limited monarchy, other? What laws do you want to have? How will these be enforced? To reflect your values, you will need:

a flag
a pledge of allegiance
a national anthem (to be sung to the class)

Religion—

Will you maintain religions? Why or why not? If you will, what kind?

Educational system—

What aspects of education will be most valuable to your new society?

Economic system—

What system will you adopt? socialism? capitalism? What system of exchange, if any, will you use?

Family structure—

Will your society have families? If so, will they be separate units, or will everyone share in "one big family?" Are there marriages in your society? divorces? marriage contracts? birth licenses? What system of reproduction will your society use? sexual? cloning? parthenogenesis? If people in your society have children, who raises them? Are there restrictions on family size?

Consider and discuss all of the above issues in your group. Then include your group decisions in a written constitution. Also include in your constitution a preamble setting forth clearly and concisely the goals of your community. (Remember "We the people of the United States . . ."?)

On a day assigned well in advance, each group will present to the class:

a formal presentation of preamble, flag, pledge, and anthem

a visual design of your community (a chart, poster, or model)

a constitution

a job description for each person in the community

Your final evaluation will be made up of both your individual work within the group and the formal presentation to the class.

CREATIVE RESPONSES TO READING

1. Advertise a book by drawing a poster. Use paint, crayons, paper sculpture, cut-out pictures, three dimensional materials, and many other items.

2. Construct a miniature stage setting for part of a story using a cardboard or wooden box. "Discarded" materials and odds and ends can be used for backgrounds or props.

3. Describe an interesting character in a favorite book.

4. "Sell" a book to others by writing or telling the most humorous incident, the most exciting happening, the most interesting event, the "part I liked best," or the saddest part.

5. Make a scrapbook using information from a book.

6. Plan a puppet show to illustrate part of a story.

7. Plan a brief biography of a popular author and give sketches of his or her books.

8. Make a map showing where a story took place.

9. Make a book jacket for a book with a summary on the inside flap.

10. Write one or two good riddles about a story. Give hints about where others can find the answers.

11. Make up a "lost and found" ad for a person or object in a story.

12. Create another ending for a story and draw a picture showing what might have happened.

13. Tell why you would like or dislike living next door to the main character in a story.

14. Give a written synopsis, but do not reveal the climax of the story.

15. Compare one book with another book on a similar subject.

16. Use a map to show routes found in a story.

17. Conduct a scientific experiment associated with a story. Write about your results.

18. Send a letter to a friend to spread the good word about a book.

CREATIVE RESPONSES TO READING (con.)

19. Write letters as if one character were corresponding with another.

20. Write a letter to one of the characters in a book.

21. Give an account of what you would have done had you been one of the characters in the same situation.

22. Make a conversation between two characters in a story.

23. Imagine a conversation between your and a character.

24. Prepare newspaper articles about the characters' activities from a book. Include a headline and important supporting details.

25. Compose a telegram, trying to give the essence of a book in 15 words. Then expand it into a 100-word "overnight" telegram.

26. Write a publisher's "blurb" to sell a book.

27. Explain how an incident from the story is like something you have experienced.

28. Write a conversation that might take place between your favorite character from one story and your favorite character from another.

29. Tell about something that happens in the story from another character's viewpoint.

30. Write a poem about one of the characters or one of the incidents in the story.

"Writing is easy. I just open a vein and bleed." Red Smith

CREATIVE WRITING FORMULA POEMS

1. LANTERN (if you center all lines, poems will resemble a Japanese lantern)

5 lines -- 1st line, 1 word or 1 syllable
2nd line, 2 words or 2 syllables (be consistent
3rd line, 3 words or 3 syllables with words or
4th line, 4 words or 4 syllables syllables)
5th line, 1 word or 1 syllable that relates to 1st line

EX:

Blue
Crying
Missing you
I can't go on
Sad

2. SENSORY POEM (about any subject, topic, etc.)

EX: Christmas sounds like
smells like
tastes like
looks like
feels like
makes me feel

(First do similes, then use metaphors to express all ideas you have written without using name word at 1st of each line--
EX: The sounds of carolers makes me cry

3. 2-WORD POEM--8 lines, 2 words in each line, all relate to 1 topic

EX:
As you
walk down
the path
don't look
behind you
without the
courage to
face ahead

4. NUMBER POEM

Write down your telephone number, school's no., social security or driver's license number, address, etc. Your poem will be determined by whatever number you choose. EX: using school's number--each line has number of syllables as number, all relating to one topic. If you use address, treat 0 as word starting with 0

8 - Graduation and we watch with
4 - Pride and fear
8 - As those in gowns and funny hats
6 - Walk, so eager to fly
8 - From relative security,
7 - Not beginning to know what's
1 - Ahead.

5. DIAMANTE (Diamond shaped when lines are centered)

Line 1--one word, subject of poem (noun or noun usage) Line
Line 2--two adjectives that describe the subject
Line 3--three participles (verb + ing or ed, used as adjective)
Line 4--four words that relate to subject
Line 5--3 more participles
Line 6--2 more adjectives
Line 7--one word antonym of Line 1

EX:

Love,
Happy, secure
Dreaming, talking, loving
Husband, wife, children, home
Quarreling, hating, degrading
Angry, mad
Hate

Hands
long, tired
writing, working, holding
bleeding through the bones
dying, drying, withered
old, dead
Bone

6. PARTS OF SPEECH POEM
Line 1--One article (a, an, the) + 1 noun
Line 2--One adjective, 1 conjunction, 1 adjective
Line 3--One verb, 2 conjunction, 1 verb
Line 4--One adverb
Line 5--One noun (relating to noun in 1st line)

EX:

A machine
efficient and complex
hear and obey
quickly
body

7. HAIKU--Traditional = 3 lines, 17 syllables (5-7-5)
simple, quiet, compressed, suggestive rather than stated
use punctuation for words (ex: : , -- = and)
some reference to nature (not always but often seasonal)
"record of a moment of emotion in which human nature is linked to all nature"--presents event as happening now, inventing
reader to recapture spot of time
rhyme closes poem, haiku must be open, growing
Leap between lines 2 and 3, mind leaps, conn'tion may not be clear
Non-traditional--concise, perceptive, aware that in English 12 syllable = 17 in Japanese

EX:

Once I saw the cool
sweet breath of the morning sun
weeping inside me.
Jaylynn Bailey

8. TANKA--Traditional (or non) haiku, plus 2 more lines
Also may be joint efforts, 1 writer writes 3 lines, next writes 2

EX:

Is the inlaid box
With a gilt hasp concealing
A letter, a jewel?
Within, a bunch of feathers,
The small bones of a bird
Carolyn Kizer

9. SENRYU (sounds like "SEND-you with r instead of d)
Aimed directly at human nature, create awareness of human relationships and offer insights into human psyche

EX:

Unhappy wife
I pedal my bike
through puddles

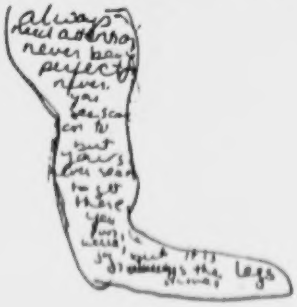
Her name forgotten...
the sweetheart my father said
I would forget

10. BLOTZ POEM--about imaginary creature named by you, with made-up name. Use alliteration
Line 1--name your creature (This is a ________)
Line 2--tell where your creature lives (all words begins with 1st letter (sound) of creature's name)
Line 3--tell what your creature eats (same 1st letter, 4 items)
Line 4--tell what your creature likes or likes to do (same letter, 4 words)
Line 5--tell something about your creature (same letter 3 items)
Line 6--tell about something your creature did

EX:

This is a Tinnertun.
Tinnertuns live in tight, Turkish teepees in Texas.
Tinnertuns eat tacos, tuna, tarantula toes, and tantalizing termites.
Tinnertuns like taming tigers, teething Tasmanian devils, tying tablecloths together, and toasting turtles.
Tinnertuns look like two-headed toads with twirling tails and sharp teeth.
My Tinnertun took my textbooks but I traded him some tarantula toes and tantalizing termites.

11. CONCRETE POEM - written in the shape of the poem's main idea.



12. CINQUAIN --5 line French form
Line 1--2 syllables
Line 2--4 syllables
Line 3--6 syllables
Line 4--8 syllables
Line 5--2 syllables all related to topic

EX:

A mask
Covers my face
And hides my true feelings
Disguising the real me until
I die. Stephanie Booth

I'll cry
a tear for you.
So sad, so glad, so mad. Tammy
I will join you this time next year, Moaning
I'll cry.

13. QUATRAIN--most common form of poetry, 4 lines with definite rhyme scheme--AABB, or ABAB, or ABBA, or ABCB

EX:

The pedigree of honey
does not concern the bee;
A clover, anytime, to him
is aristocracy. Emily Dickinson

14. JOURNALISM POEM
5 W's and 1 H (each line answers one of these question, each line may be word, phrase or clause, but be consistent)
WHO?
WHEN?
WHERE?
WHAT?
WHY?
HOW?

15. STAIR POEM--ideas build up to follow stair pattern
Step 1--the main idea (usually 1 word
Step 2--three adjectives describing place
Step 3--place and time connected with the idea
Step 4--phrase synonymous with main idea, or summarization

EX:

16. ANAGRAM--write word down the page, starting each line with word beginning with that letter

EX:

17. RECIPE POEM
a--a catchy title
b--a list of ingredients, plus directions for mixing and cooking
c--a statement (or warning) of what will result if you follow all directions

Tall
Regress
Erect
Emotional
Sensitive
Air
Needs
Dirt

Penetrating
Eden
Oppressive
Phenomenal
Limbs
Elevated

18. CHANGING THINGS--use your magic powers to change yourself into animals and things according to this pattern.
Line 1--change yourself into something
Line 2--Tell what you did, saw, tasted, heard or felt
Line 3--change into something else
Line 4--tell what you did, saw, tasted, heard or felt
Lines 5 & 6--change into a final something, different from 1 & 2
Line 7--tell what you did or felt

EX: Kangawk

When I awoke I was a kangaroo
scratching my ear with my paw
and kicking off the covers.

And then I became a blue rock
smelling pineapples in the mattress
and looking up at the white sky.

Then in a flutter I became a hawk
I hopped on the dresser, looked in the mirror,
squawked wildly and flew out the window. Malcom Glass

19. LIMERICK
5 lines, anapestic rhythm, with lines 1, 2 & 5 containing 3 beats and rhyming, and lines 3 & 4 containing 2 beats and rhyming

EX: There was an old car named Fred
He burned gasoline made with lead
A muffler he had none
Exhaust fumes were fun,
Now the ozone layer is dead.

There was a cheerleader named Gwyn
She'd jump up and down like a sin
She'd yell until deaf
or just out of breath
Then Gwyn would begin again.

20. WORD PLAY--playing with rhyme, rhythm, alliteration, assonance, puns, surprise

EX: I saw Esau sawing wood,
And Esau saw I saw him;
Though Esau saw I saw him saw
Still Esau went on sawing.

21. RAP, which means "to talk." A presentation spiel or pitch meant to convince the listener that the ideas presented in it are valuable and that the presenter is "cool."

A good regular rap has four accented beats per line, and performed aloud, runs to about 130 beats per minute. The tone of the rapper's voice and its modulation from loud to soft are crucial to making rap work. Usually stories about life in the city, can be about street life, hard times, drugs, or personal relationships, often take on instructional tone.

Listen to some of the good rappers. Then think of a story you know well, start to tell it out loud to yourself, use rhythmic metre your body has been absorbing. Record and play back

22. LIST OR CATALOG POEM Old form, itemization of things or events, any length, rhymed or unrhymed. Original purpose often functional. One type, the Blazon, itemizes the qualities of a loved one. Another type is series of events or activities. (Whitman's "Leaves of Grass" uses lists extensively)

23. FOUND POEM
Not intended as a poem, but declared so by its "finder." Parts of newspaper articles, ads, lists, notes, scraps of conversation, --take all this and put together. Often yields an unexpected effect.

EX:

24. CENTO, from Latin "patchwork." Made up entirely of pieces from poems by other authors. May be rhymed or unrhymed, short or long

25. MINUTE SONNET -- 12 lines, 60 syllables
Line 1--8 syllables, a
Line 2--4 syllables, a
Line 3--4 syllables, b
Line 4--4 syllables, b
Line 5--8 syllables, c
Line 6--4 syllables, c rhyme
Line 7--4 syllables, d
Line 8--4 syllables, d
Line 9--8 syllables, e
Line 10--4 syllables, e
Line 11--4 syllables, f
LIne 12--4 syllables, f

EX:

The nightingale sang enchantment,
Which to me sent
The feeling of love
As from a dove.
Peacefully, I sat list'ning to
The quiet tune
Which told of all.
I dreamt to call
Upon those spirits to join me.
Alas, I see
'Tis but a song
That now is gone. Melissa Moguin

Playing football is one big goal
winning is cold
to win the game
or lose in shame
Long as I played and did my thang
and had a bang
Now the clock rings
ding, dang, dang, ding
Score was in our favor and we won
the game was fun
Hurray, Hurray, Hurray, Hurray
Winning was today. Sylvester Keith

Sharp fangs penetrate pallid skin.
Malefaction
Calamity
Insanity
Down my thirsty throat rushes life.
You end my strife.
I am enthralled
Yet I'm appalled.
I stole your immortality.
Morality
I cannot claim,
Pitiful fame. Susan Hartmann

26. I AM POEM (good for writing about self, character in story or history, event or place in history, idea, scientific element, mathematical equation or concept, etc.)

I am (two special characteristics which you possess)
I wonder (something you are curious about)
I hear (an imaginary sound)
I want (something you really want)
I am (repeat 1st line)

I pretend (something you pretend to know, do, etc.)
I feel (a feeling about something imaginary)
I touch (an imaginary or metaphorical touch)
I worry (something that really bothers you)
I am (repeat 1st LIne)

I understand (something you know is true)
I say (something you believe in)
I dream (something you actually dream about)
I try (something you make an effort to do)
I hope (something you actually hope for)
I am (repeat 1st line)

EX:

I am sincere and human
I wonder about everyday things
I hear myself thinking out loud
I want my life to be joyful
I am sincere and human.

I pretend to know comfort even though it's painful
I feel like crying when satisfaction is only a blur
I touch and lick wounds my enemies inflict
I worry about my enemies running free
I am sincere and human

I understand that life isn't guaranteed
I say my mind is never made up
I dream of the right conversation
I try to deliver my point across
I hope I am seen as only human
I am sincere and human.   Willie Mosley

27. NOT ... BUT ... POEM.
Follow this model:

I'm sorrowful
Not faint in the bathroom
sorrowful,
nor cry in the supermarket
sorrowful,
or even chase my smile away with a dagger in hand
sorrowful,
but sleep half an afternoon
sorrowful,
but write a sad poem
sorrowful,
and need to talk to a close, close friend

28. PATTERNS--use these models to write your own.

a. Separation

Your absence has gone through me
Like thread through a needle.
Everything I do is stitched with its color. W.S. Merwin

EX: Your absence has gone through me
like a passing stranger,
seeking a quest of the unknown.

Your absence has gone through me
like a chemistry equation
I don't understand.

Your absence has gone through me
like the swish of a basketball
leaving nothing but net.

b. William Carlos Williams' non-apology poem

This Is Just to Say

I have eaten
the plums
that were in the icebox

and which
you were probably
saving
for breakfast

Forgive me
they were delicious
so sweet
and so cold

Student Examples:

I apologize for killing your dog.
It was a beautiful, wonderful dog
who unfortunately got in the way
as I was stealing your jewelry.

Please forgive me, I didn't mean
to shoot your dog as it was
biting my leg. I'll buy you
a new one with the money I get
for your diamond ring. Brett Gardner

I have used
all the milk
along with the
rest of the cereal.

You said I
could help
myself to
anything I wanted

and that was
the only food
I could find.

Forgive me
I was just doing
what you said I could.

P.S. I put the
empty milk carton
back in the ice box
because that's where
I found it.
Amy Nelson

You caught me
with my pants down

I didn't mean
to use
the faculty restroom

Forgive me
it was so clean
so shiny
so peaceful
and so private
Clint Shore

29. SESTINA

Form based on sixes, ideal writing experiment for math minds. You assign the six end words and give the pattern. Student writes six stanzas of six lines, moving the end words according to pattern. Ends with 3-line envoi, using all 6 words, any order.

EX: on ZEN AND THE ART OF MOTORCYCLE MAINTENANCE

Jerusalem miles
Vultures circling the truth
Beggars in the backstreets lift their bowls to chaos
Barefoot wanderer with his ghost
Piston-driven alien
In a world of anti-technology

Torpor of technology
Creaseless, Ceaseless mirror miles
In the flash-burn shadow of the alien
The man who fell to truth
From the Pale-eyed ghost
Galvanized in the alloyed chaos

Crucify the Christ of Chaos
On the girded steel cross of technology
Pale slip of his ghost
Away raven flight miles
Jumping ahead of the truth
Into the sanctifying sanctuary eyes of the alien

Sad-eyed habitual, perpetual alien
Trapped, phobophobic, in the eye of chaos
Seeking to find the truth
Behind the thin skin of technology
One can fall for miles
When the fates cut the thread, free the ghost

Twelve years old, unbalanced, harboring the ghost
Away from the green card, green skin alien
If these boots could talk they'd scream for miles
A chord of terror in the symphony of chaos
Synthesized synergism watchword of technology
Love is hate war is peace freedom is slavery is truth

To tell the truth
Cathode ray ghost
Shrine to technology
And all else alien
Man made chaos
You can see for miles

Frightened miles of chaos
And the ghost is sucked from the soul of the alien
When we mistake technology for truth

Amanda Clay

AN ETYMOLOGY TALE

WHAT IS ETYMOLOGY?--It is the history of a word shown by tracing its development since its earliest recorded occurrence in the language where it is found.

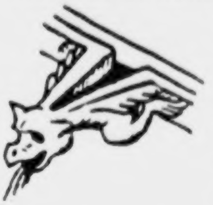
As a vocabulary review, create your own original fictitious "tale" which describes the origin of one of the vocabulary words and tell how it acquired its present meaning. Your tale may be serious, humorous, or a combination of both--but it must definitely be entertaining!

In composing your tale, consider the following:

1. the word's definition
2. the actual etymology of the word
3. the scope of your own imagination

Below are examples of etymology tales.

gargoyle



Architects and masons of the thirteenth century certainly had an odd sense of humor. Obviously it was their duty to provide means whereby rainwater should be diverted away from the walls immediately below the roof of cathedral or other imposing edifice. So expert workers in stone were set to carve spouts for this purpose. And these sculptors undoubtedly vied with one another to think up and effect fanciful concepts, thoroughly practical, but also agreeably ornamental, and, often, highly amusing. Many of these were grotesque animals in form; another might be in the shape of a demon; others, perhaps, angels; and another a monk or prelate. But whatever might be represented in stone, all spewed forth streams of water from throat and mouth during a fall of rain. French for "throat" at that period was *gargouille*, giving rise to our English *gargoyle*, by which we know these monstrous carvings.

developed by Sandra Effinger

EXTRA! EXTRA!

The final project for the school year will be a combination of the writing skills and American literature reading we have done in English III. This final project will be in the form of a mock newspaper based on the selections of American literature that was read and discussed this year. A full-sized piece of posterboard must be used onto which will be pasted the variety of news stories which will reflect a thorough understanding of a number of selections from American literature. Several kinds of stories will be required work, and options will be available for the remaining stories found on the newspaper.

REQUIRED STORIES:

*1. A creative name for your newspaper

*2. Lead story with headline--In straight news-story style, recount the events of an exciting or dramatic scene. Precede the story with the dateline (time and place of event) and give yourself a byline. This will be a major story.

*3. Human Interst Story--This could be a personality piece about one of the characters, or it might describe a minor scene that appeals to human emotions (sad, funny, admirable, embarrassing). A human interest story could also be about the plight of a particular family during a natural or human disaster.

*4. Review--After giving the selection's name and author, write a short plot summary and recommendation (favorable or otherwise) of the selection.

*5. Editorial--This is an opinion piece based on some controversial issue in a selection or from a theme in one of the selections. It could also deal with an issue that is part of the backdrop of the story (civil rights, a local feud, government interference, etc.)

Your editorial should provide a bit of background and take a stand.

*6. Classified Ads--Write several of these under such categories as Help Wanted, Jobs Wanted, For Sale, For Rent, Lost & Found, Personals, Announcements, etc.

*7. Commercial Ad--Create an ad for a product representative of the period or that would have appealed to one of the characters in one of the selections

OPTIONAL SECTIONS TO FILL THE PAPER--IMAGINATION IS THE KEY

Fill in the paper with your choice from the following. If you have other ideas for columns, check with your teacher. There should be no chunks of blank space on your newspaper page.

*1. Advice Column--Have a character write for advice about one of his problems and develop an answer.

*2. Obituary--Write a brief life story for a character who dies.

*3. Short News Stories--Recount other events in straight news style. Or write news stories about American authors and their lives.

*4. Society Column--Include stories of weddings, parties, organization meetings, etc.

*5. Sports Events--Write a story of some game or contest found in a selection

*6. Pictures--Find or draw pictures which illustrate an event and write a line to fit with one of the literary selections.

*7. Cartoons or Editorial Cartoons

*8. Crossword Puzzle--based on names, places, events in American literature

GENERAL NOTES AND GUIDELINES

*1. Stories should be copied in ink (printed, typed, word processed) in columns. Determine the width of the columns, but allcolumns for the paper should be the same width.

*2. Pictures or cartoons should not cover more than an 8"X11" area.

*3. There should not be chunks of white spaces on the newspaper page.

*4. Evaluation will be based on the following:
  a. Content--Contains all required sections; shows understanding of events and issues; uses specific details in writing
  b. Expression--Uses appropriate vocabulary and complete sentences; writing is fluent
  c. Mechanics/Spelling
  d. Organization--Show sense of organization in placement of articles; demonstrates appropriate paragraphing; shows understanding of different kinds of stories
  e. Miscellaneous--Neat appearance; follows directions; on time

PROJECT DUE DATE______________________________

NEWSPAPER PROJECT EVALUATION FORM

NAME________________

	Excellent	Good	Average	Fair
Newspaper's Name	10	9	8	7
Lead Story with dateline and byline	10	9	8	7
Human Interest Story	10	9	8	7
Review	10	9	8	7
Editorial/Letter to the Editor	10	9	8	7
Classified Ads	10	9	8	7
Commercial Ads	10	9	8	7
Print Style/Layout	10	9	8	7
Limited White Space	10	9	8	7
Neatness	10	9	8	7

FINAL GRADE________________

SANDRA EFFINGER'S

410

50 plus Ways to Share Knowledge

1. CHART, GRAPH, SCALE DRAWING, BLUEPRINT, DETAILED DIAGRAM OR ILLUSTRATION: Depending on the nature of your report, you can use one of these as an assignment. A floor plan might be appropriate for a mystery book report; a labelled diagram for a report on bees; a bar graph for a report on most popular student cars.

2. GLOSSARY OR DICTIONARY: This would be especially useful if your report uses any technical language or jargon from a particular career field. Even a book report can benefit from a glossary of difficult vocabulary words. Make sure that you include the same information that is found in a general dictionary -- word, pronunciation, meanings which apply to word use, and a sentence (perhaps from your book or another of your reports) in which the word is used correctly.

3. JOB APPLICATION OR RESUME: This is ideal for a biography or for fiction. Obviously, you will need to make up some details, but keep your creations appropriate to the subject or literary work.

4. LETTERS AND TELEGRAMS: Write letters for lengthy messages or telegrams for shorter ones. You might consider the following exchanges (with an accompanying response from recipient):
   a. letter from one character to another
   b. letter from author to his publisher
   c. letter from character to author or vice versa
   d. letter from a publicist to a movie producer about making this book into a movie or television series
   e. letter from you to the author, asking specific questions
   f. letter from you to a character, asking specific questions
   g. letter to a teacher explaining how this book might be used in another class
   h. letter to an outside source which is appropriate to your report -- lawyer, manufacturer, curator of a hall of fame, editor, etc.
   i. letter to another student, telling about your book or report

5. OBITUARY, ELEGY, EUOLOGY, FUNERAL PROGRAM: This approach can be taken with biographical forms or with characters in a literary work. Follow appropriate form for any of the products above and make up necessary details appropriately.

6. LAPEL BUTTON, BUMPER STICKER, MEDAL, MONEY, STAMP, T-SHIRT: Design one or more of these products to commemorate a character or event in your report. Items may be actual size or larger. Include appropriate information for whatever form you choose. For example, a stamp might have a symbolic image or scene, a price, and perhaps a title.

7. PERSONALIZED STATIONERY: For a real person or a literary character or even an author's narrator, you can create appropriate stationery. Make photocopies and write several letters as if you are the person who has been "personalized." Include name and a visual design appropriate to your subject. You can also adapt this by developing stationery for an imaginary business, agency, country, etc.

8. CROSSWORD, SEEK-AND-FIND, JIGSAW PUZZLES: Be sure to include any necessary directions and an answer key. A jigsaw puzzle should be boxed and the box should be illustrated with the finished picture of the puzzle.

***Always include your name, hour, date and identification of your report -- book title and author and/or report topic.

9. FILMSTRIP OR SLIDE SHOW: Always prepare a storyboard using index cards with narration and a sketch of illustration before you actually begin filming. In some cases, the script itself may suffice. Actually tape narration if you do make a real filmstrip or slide show.(NOTE: You could use a scroll inside a TV-mock-up.)

10. SKIT, PLAY, VIDEOTAPE, 8MM FILM: Once again an actual script is needed. Be sure to include camera directions and/or stage directions appropriate to the media you have selected. The script itself may suffice in some circumstances.

11. MEETING OF THE MINDS, PANEL DISCUSSION, INTERVIEW SHOW: This requires the participation of other students. You will need a moderator and an introduction for each participant. Participants should come in character and stay in character. Additionally, a topic for discussion should be agreed upon in advance so that the session is structured. Costumes may be used.(NOTE: You may need to see a sample of the type you plan to use before you actually stage it.)

12. ROLE-PLAYING: Come to class as a character, person, or object in your book or report. You may wish to have one or more other students participate in your role-playing activity. Costumes may be necessary.

13. MOCK NEWSPAPER OR MAGAZINE: While you may limit yourself to one or two "news-style" stories, your product would be better if you did a mock-up of a full newspaper or magazine. This would include front page, comics page, editorial page, classified ads and regular ads for a newspaper OR front cover, table of contents, selected articles and ads for a magazine. Each might include photographs, headlines, and so on. The point is to write as if the things in your report really happened and were really reported. This is especially appropriate for history and fiction.

14. INTERVIEWS: You will need the cooperation of at least one friend and a tape recorder. A script should be planned, but exact word-for-word responses should not be written or your interviews will sound phony. Try to retain the impression of spntaneity. Give your friend the questions and reole-play the interviewee yourself. Some suggestions include:

a. interview an author about your book
b. interview a character about your book
c. interview a historical person
d. interview a contemporary interview -- President Reagan or an eye witness to the Shuttle take-off for example.

(NOTE: If two of you have prepared reports on the same subject and are equally expert, you might modify this by having CONVERSATIONS between characters, experts, historical or real people, etc.)

15. COMIC STRIP, COMIC BOOK, EDITORIAL CARTOON: Comic strips can be used to present short scenes in four to six panels and are especially good for stories or reports which are character-based. A comic strip product should include several strips and be bound in a booklet. You may wish to use the full comic book format in "Classics Illustrated" style for an action-based story. Editorial cartoons are appropriate for political or historical reports.

16. GAMES: You can create a board game based on the locations or events in your report. You can also modify almost any kind of factual report to suit a board game. Card games usually require that you make books of two or more matched cards. You can use 3" x 5" index cards for your card games. Whichever format you choose, you should box your game and include clear instructions for how to play. If an answer key is necessary, be sure to include one.

17. CAN A REPORT: Decorate a coffee or potato chip can with information appropriate to your report. Inside you might include words from your book or report, facts to be matched, dates or events to be placed in order, descriptions of characters to be matched to names, plot steps to be sequenced, and so on. Include an answer key if necessary. These can be written on strips of cardboard, tongue depressors, ice cream sticks, etc.

18. POSTCARD: Use cardboard or an old file folder to make a stiff postcard. Design an appropriate stamp, postmark, and illustration. Make up an appropriate address, message, and description of the illustration. This is especially good for geography, history, or fiction reports.

19. ALBUM OR SCRAPBOOK: Prepare an album or scrapbook of pictures, drawings, captions about your report. Bind with yarn and design an informative and attractive cover for the album or scrapbook. This works well for fiction, biography, history, travel, geography, current events.

20. SCROLL, CERTIFICATE, AWARD: Design a scroll or certificate for an author, character, or real person. Use appropriate "high brow" language. You may wish to modify the words of various declarations or manifestos to make an adapted proclamation or declaration. You could install someone in a hall of fame, give awards for bravery, etc. Use calligraphy and fancy borders, appropriate signatures, etc. You may even wish to antique your product by staining with brewed tea and burning the edges.

21. STORY OR FACT WHEEL: Use two stiff pieces of posterboard to make a story or fact wheel. You can cut out a window or two or merely line-up facts on two wheels. Use brads to connect the two wheels. Terms can be matched to definitions, names to pictures, beginnings of quotes to the ends, etc.

22. BOOK JACKET: A book jacket should include illustrations, summary of contents, author and title, reviewer's comments, etc. You may even include a picture and comment of the author. This could be for a book you have read or a mock-up.

23. ARCHAEOLOGY REPORT: Use real objects for a historical dig if possible. You can refer to important objects in a fiction story. Your field report would include a description of the location where objects were found, sketch and description of each object, and conclusions reached by the field archaeologist. Obviously, you could add a bit of humor by having your archaeologist draw logical but incorrect conclusions from his findings.

24. JOURNAL, DIARY, TRAVELOGUE: You can keep a diary or journal from the point of view of a character or historical person. Even contemporary characters or persons can be used. You might, for example, keep Newton's journal or Macbeth's.

25. MAP: You can make a map of a fictional location or a historical one. For example, you might make a map for a journey to the center of the earth, a deserted island, or Marco Polo's journeys. Include an appropriate legend. Mark any journeys with a colored marker.

26. PUPPET SHOW: You can make puppets from socks, paper plates covered with cloth, fabric, papier mache, paper cups, costumed dolls and so on. Then act out a scene or merely allow your puppet to give your report. You may want to design a stage with backdrops even.

27. MOBILE, DIORAMA, MODEL, PEEP SHOW: Any of these visual forms can be used to

report factually or fictionally. You can use shoe boxes, poster backdrops, and so on for the diorama or peep show. A mobile can be hung from wire or a hanger. A model can be built of sticks, sugar cubes, papier mache on styrofoam, etc.

28. BOOKLETS OR MINI-BOOKS: You can rewrite your report or your story as an illustrated children's story. A pamphlet can also be designed which gives basic facts, how-to information, travel tips, etc. Sometimes a shape booklet may be appropriate. Illustrate your cover and bind appropriately. A flip-book could be prepared using bound index cards.

29. ADVERTISEMENTS: Ads can be suited to any subject or book. You might make an ad for your book, a new invention, a speech given by a character or real person, a movie about you book, a documentary on your subject, and so on. Be sure to include a headline, illsutrations and explanatory copy. Quotes may also be appropriate to your subject or book.

30. BANNER, WALL HANGING, SANDWICH BOARD, CHARACTER FRAMES: Use any of these unusual forms to report minimum facts. Materials,of course, would vary with the form chosen. Character frams should include a cut-out for your face much like the photo frames at the state fair. A sandwich board should fit so that someone can actually wear it.

31. PAPER DOLLS: These are especially good for fictional or historical characters, stage costumes, etc. Include a change of costume if appropriate. Give your paper dolls a base so that they will stand up on their own. You could modify this by making pipe cleaner dolls.

32. FAMILY TREE: Make a geneological tree for a historical novel or factual report. Include pictures or sketches of the people concerned and a short description of each person.

33. SCULPTURE, MUSIC, COSTUME, STAGE SETTING, DANCE, PAINTING: Those of you with leanings toward the fine arts can find a way to incorporate those talents into your report. Be sure that your creation reflects the content of your report in some way.

34. POEM: You can write a free-verse poem, a recipe poem, or any formula poem as well as using the traditional forms of ballad, dramatic monologue, etc. You may wish to illustrate your poem.

35. DEMONSTRATION: Re-create a famous scientific experiment, demonstrate how to paint in oil, etc. If your report involves something you can demonstrate this is an excellent way to share your knowledge. Plan ahead, however, or your demonstration may become a mess.

36. LESSON OR TEST: Prepare a vocabulary assignment, writing lesson, quiz, or such about your report material. Type neatly on a ditto and include an answer key. Place everything in a file folder which is labelled and illustrated.

37. COLLAGE: Always include words and pictures in your collage. The subject of your collage should be absolutely clear. Make sure that all pictures are trimmed neatly and overlap, leaving very little white space showing through.

38. TRANSPARENCY FOR OVERHEAD PROJECTOR: Sketch illustrations, etc. on plain paper first. Then trace or make a copy on the infrared copier. Be sure to write large enough for your transparency to be read. Use different colored inks. A series

of transparencies and/or overlays may be best, depending on your subject.

39. PHOTO ESSAY: You can take pictures and mount on posterboard. Include captions. Be sure that your photos are sequential if you are telling a story. Allow time for film developing. Include a title, etc.

40. CHORAL READING, READER'S THEATER, DRAMATIC READING FROM MEMORY: While these are best suited to book or play reports, you can write an original about a factual subject or find a suitable poem from which to read. For example, a history report might include a reading of "Paul Revere's Ride."

41. PARODY: You can parody something you have read or write a parody using your subject. For example, you could write a TV guide to the Revolutionary War, Snoopy in ancient Greece, "Cassius at Bat," etc.

42. DOCUMENTARY: This requires access to videotape, movie film or cassette tape. You could report a historical or literary event as if it were real, interview characters, etc. Think of Walter Winchell, Walter Cronkite, and Dan Rather.

43. BULLETIN BOARD: Cut out all necessary letters, pictures, etc. Include borders, yarn, labels and so on. Then sketch out on 8½" x 11" paper how the bulletin board display should look when mounted. Include a card with your name as designer. Put everything in a large manilla envelope. Then your teacher can use the bulletin board whenever the subject is appropriate.

44. BOOK REVIEW: After examining samples in newspapers and magazines, write a real book review. Include all necessary information, an exerpt from the book, and a clear opinion statement. Remember that you can review historical documents like the Declaration of Independence and so on. (NOTE: You could modify this by reviewing a famous speech, event, etc.)

45. EDITORIAL OR EDITORIAL LETTER: This would be best for a current report which would allow you to express an opinion which might actually get published. Proofread carefully before submitting, since it might actually be sent to a newspaper or magazine.

46. POSTERS: Posters should be one-half the size of regular posterboard. Your subject, obviously can vary widely, but keep everything neat and colorful. Almost any of the forms mentioned previously might be adapted to poster size.

47. CREATIVE RECIPE: Write an imaginative recipe for Einstein, a Revolutionary War, Macbeth, etc. Use the recipe format with its list of ingredients, method of combining, end product, etc. For example, "Take 13 colonies, add 1 Stamp Act..."

48. "I" NARRATIVE: Retell your story or a historical event from the viewpoint of a character, imaginary or actual person present, etc. Use the "I" pronoun, but make sure that reader's will know who your "I" stands for.

49. DISPLAY: Use three or more posterboards to create a display, listing basic information on the posterboard, headline, etc. Objects can be placed in front of the display when everything is set up. This can be used for fiction or for such things as a museum display, science project, etc.

50. ESSAY: Although your teacher will usually require some written report in essay or term paper style, you might consider writing an additional essay if this is the form that most appeals to you. Check with your teacher first. Include a clear thesis.

From Nature's Point of View

FOCUS: To correlate creative writing with science readings.

MATERIALS: Classroom science text; materials from the media center which are pertinent to the topic being studied.

THINKING: Following a nature lesson, have students think about an object from the three points of view.

READING: Regular science lesson; more capable students may want to do extra reading and research from the materials on hand.

WRITING: Write how you would feel from each role (this type of writing is called personification):

1. Look at a very old, tall tree
   ...through the eyes of a mother bird
   ...through the eyes of an old Indian scout
   ...through the eyes of a real estate agent.
2. Look at a field of wheat at harvest time
   ...through the eyes of an insect
   ...through the eyes of a combine
   ...through the eyes of a starving nation.

FOLLOW-UP: Notice that many such writings may occur as the result of a field trip or just a walk around the school grounds. If they enjoy this style of writing encourage the students, as they study flowers, leaves, insects, trees, rock formations, etc., to imagine what it would be like to be those objects, but yet possess the human quality of being able to think. Some of the following suggestions may help students to "start thinking," then to start writing.

Be the object:
1. Write about your experiences as that object.
2. Write about a recurring thought you might have as that object.
3. Write about what you might hear as that object.
4. Write about your experiences through the four seasons of the year.
   (This last assignment could be written to background music taken from the appropriate section of Vivaldi's Four Seasons recording.)

THE "I" POEM

Because it asks for self-analysis, this assignment appeals to adolescents. The formula provides an opening and a closing, but in between it affords the writer choices and produces poems that are widely varied in content. The directions I give are outlined below.

Directions to students: Follow this pattern and you will discover that you have written an interesting poem about yourself. A sample of the kind of poem you will create is shown.

Line 1: Begin with the words *I am*.

Line 2: Write three nouns about which you have strong feelings. Begin each with a capital letter.

Line 3: Write a complete sentence about two things that you like.

Line 4: Begin with three nouns that describe qualities you like to see in other people; end the sentence with the words *are important to me*. Capitalize each noun.

Line 5: Write a sentence containing a positive thought or feeling. It can tell what you find acceptable within yourself.

Lines 6 and 7: Write a sentence in which you show something negative in yourself or in others; however, the sentence must finish by showing that out of something bad can come good. Use the word *but* to link the bad and good.

Lines 8, 9, and 10: Each line is a short sentence relating something about which you have strong feelings—likes or dislikes. These likes do not have to relate to each other or to the previous lines you have written.

Line 11: End your poem with the words *This is me. I am!*

And here is the kind of poem you will write. I have numbered the lines to make the pattern easier to follow, but you will not want to number the lines of your finished poem.

1 I am
2 Rain, Forests, and Sunsets.
3 I like long walks and quiet times.
4 Honesty, Humor, and Peace are important to me.
5 I find satisfaction in others' peace of mind.
6 I can be fearsome when my ideas are challenged,
7 But I thrive on intelligent conversation.
8 I love this earth and its animals.
9 I can be counted on to help.
10 I have strong feelings when life is threatened.
11 This is me. I am!

Collette Luscombe, Duffin's Bay Public School, Ajax, Ontario

It's A Miracle!

FOCUS: Writing in conjunction with life science studies.

MATERIALS: Textbooks and resource materials which relate to scientists and how their work affects each person.

THINKING: Help students develop an awareness of the different fields of science and of the scientific method of solving problems.

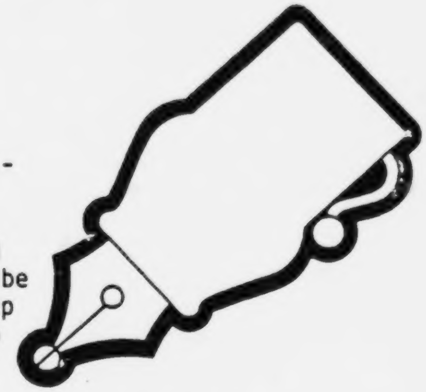
READING: Reading about the life and accomplishments of a real-life scientist forms the basis for this writing activity.

WRITING: Encourage students to project themselves into the following situation:

> You are a research scientist, and have been given enough time, money, and materials to come up with one great discovery--one that could possibly have dramatic and permanent effects on the lives of all humans. What kind of discovery will you make? Will it be something to control minds? Cure a dreaded and deadly disease? Alter the aging process? Explain your choice of which kind of discovery you'll make, how it will be utilized, how it will be marketed, and the effects you think it will have on mankind.

More Ideas and Starters

Grades 7-9



1. Write a story to go with one of today's newspaper headlines.

2. Tell what happens when you wake up one morning with a severe case of rhylotoritis! What can be done for it? What should you have done to keep from getting it? Are certain people immune to it? Describe it in your own "medical" terms.

3. A large corporation is looking for a location for its headquarters. As the president of the Chamber of Commerce in your town, write a letter to the president of the corporation to convince him or her why your town would be the best choice for this business.

4. Pick a partner. Decide which one will be the mother or father and which will be the son or daughter. Follow this sequence; pretending to be one or the other:
   a. As the child, write a note to your parent convincing him or her why he or she should let you go to a special party this weekend even though you're supposed to be grounded.
   b. The partner then replies to the request in another note, explaining why you cannot go.
   c. Respond to the parent's note, citing more reasons why the parent should relent.
   d. The parent gets the last word!
   (This should all be written on one piece of paper.)

5. Write a description of a living room, bedroom, or kitchen so that another student could draw a diagram of the room. Now pass your paper to the person behind you, who is to read your description and draw the diagram. Check to see how well you communicated.

6. From magazines and newspapers, create a montage that you think describes your favorite book, TV character or actor. Then write a paragraph explaining the montage.

7. Write a list of questions that could be asked about an unknown object that is in a large square box. Work in pairs and see who can come up with the longest list of questions.

8. Borrow photos from the school photography class (or yearbook class). Include shots of a school dance, athletic event, classroom scenes, etc. Display around the classroom and allow students to move around the room with notebook and pencil. Number the pictures and have students write creative captions.

Once Upon A Time...

FOCUS: Studying traditional folk tales to give students a literary background for creative writing.

MATERIALS: Traditional folk and fairy tales from different countries.

THINKING: After reading/hearing several of the folk tales, students should be able to identify common characteristics, pattern motifs, and themes by comparing the stories.

READING: Students should read and hear a variety of common folk and fairy tales. It is especially interesting to note how the same tale is told in different countries.

WRITING: Students will create their own fairy tales. (They should know at the beginning of this unit or activity that they will be writing a fairy tale of their own.) If they have a difficult time getting started, use the ideas below as a prewriting activity.

HANSEL AND GRETEL

1. Was it possible that the stepmother was a very kind person, and that the children were trying to turn their father against her?
2. Could it be that Hansel and Gretel were wicked children who tricked a kind old woman who was not a witch at all?

JACK AND THE BEANSTALK

1. Could it be that the giant was really just a big overgrown kid that was teased by all the other kids?
2. Did Jack become a criminal when he climbed the beanstalk and went in the giant's house uninvited?

Other stories that lend themselves well to this type of activity are "The Beauty and the Beast," "The Pied Piper of Hamelin," and "Henny Penny."

Source: (bibliography)

____

____

____

Poet:	Nationality:
Born:	Died:

Family	Education

Influences

Accomplishments/Major Works

Anecdote	Personal Traits

developed by Sandra Effinger

Poetry Memorization

I DON'T LIKE WARS

MATTI YOSEF, AGE 9
BAT YAM, ISRAEL

I don't like wars
They end up with monuments;
I don't want battles to roar
Even in neighboring continents.

I like Spring
Flowers producing.
Fields covered with green,
The wind in the hills whistling.

Drops of dew I love
The scent of jasmine as night cools,
Stars in darkness above.
And rain singing in pools.

I don't like wars. They end
In wreaths and Monuments
I like Peace come to stay
And it will come day.

MEN SAY THEY KNOW MANY THINGS

HENRY DAVID THOREAU

Men say they know many things;
But lo! they have taken wings,--
The arts and sciences,
And a thousand appliances;
The wind that blows
Is all that anybody knows.

FEAR

TRANSLATED FROM THE SPANISH BY LANGSTON HUGHES

I do not want them to turn
my child into a swallow;
she might fly away into the sky
and never come down again to my doormat;
or nest in the eaves where my hands
could not comb her hair.
I do not want them to turn
my child into a swallow.

I do not want them to make
my child into a princess.
In tiny golden slippers how could
she play in the field?
And when night came, no longer
would she lie by my side.
I do not want them to make
my child into a princess.

And I would like even less
that one day they crown her queen.
they would raise her to a throne
where my feet could not climb.
I could not rock her to sleep
when nighttime came.
I do not want them to make
my child into a queen

I'VE COME FROM THE STREET

TRANSLATED FROM THE RUSSIAN BY EUGENE M. KAYDEN

I've come from the street, O Spring! There poplars stand
Amazed, horizons tremble, houses fear they may fall
There the air is blue like the bundle of linen
A patient takes home, on leaving the hospital

There the evening's blank, like a story begun
By a star, but broken off without a conclusion,
While a thousand riotous eyes stare empty of mind
And thought, in immeasurable deep confusion.

I SAW A MAN PURSUING THE HORIZON

STEPHEN CRANE

I saw a man pursuing the horizon;
Round and round they sped.
I was disturbed at this;
I accosted the man.
"It is futile," I said,
"You can never-"

"You lie," he cried,
And ran on.

PINE LEAF AND MEDICINE CALF

UNKNOWN

Medicine Calf road out to battle one day in the time of falling snow. With his party was Pine Leaf, who had gone with him before. Pine Leaf was beautiful and brave. She was strong and quick as a cat.

Medicine Calf looked fine that day. He wore bear claws around his neck and the skins of wild animals over his arm. His horse, the best of anyone's, danced as they went along. It was right that Medicine Calf should have the best horse. He was a high chief and very proud.

Arithmetic

Arithmetic is where numbers fly like pigeons
in and out of your head.
Arithmetic tells you how many you lose or
win if you know how many you had before you
lost or won.
Arithmetic is seven eleven all good children
go to heaven—or five six bundle of sticks.
Arithmetic is numbers you squeeze from your
head to your hand to your pencil to your
paper till you get the answer.
Arithmetic is where the answer is right and
everything is nice and you can look out the
window and see the blue sky—or the answer
is wrong and you have to start all over
and try again and see how it comes out this
time.
If you take a number and double it and double
it again and then double it a few more
times, the number gets bigger and bigger
and goes higher and higher and only arithmetic
can tell you what the number is
when you decide to quit doubling.
Arithmetic is where you have to multiply—
and you carry the multiplication table in
your head and hope you won't lose it.
If you have two animal crackers, one good
and one bad, and you eat one and a striped
zebra with streaks all over him eats the
other, how many animal crackers will you
have if somebody offers you five six seven
and you say No no no and you say Nay nay
nay and you say Nix nix nix?
If you ask your mother for one fried egg for
breakfast and she gives you two fried eggs
and you eat both of them, who is better in
arithmetic, you or your mother?

—Carl Sandburg

Sandburg, Carl. *Complete Poems.* New York, N.Y.:
Harcourt Brace Jovanovich, Inc., 1970.

TRIBAL NAMES

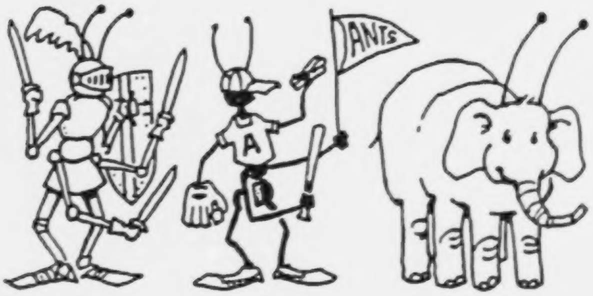
The name Arapaho is probably of White origin. Arapaho do not speak of themselves as Arapaho, nor do other Indians call them by that name. The Southern Arapaho call the Northern Arapaho Red Eye, also Sagebrush men, the Northern Arapaho call the Southern Arapaho 'South Men'. The Sioux call the Arapaho 'Blue Cloud People', the Shoshonis call them 'Dog Eaters.' The Northern Arapaho are signed 'Mother People' in the sign language; the Southern Arapaho are signed 'Rubbed Noses;' the Gros Ventres of the Prairie, who at one time were very closely allied to, and perhaps, part of the Arapaho proper, are signed 'Belly People.'

Respond to one of the following:

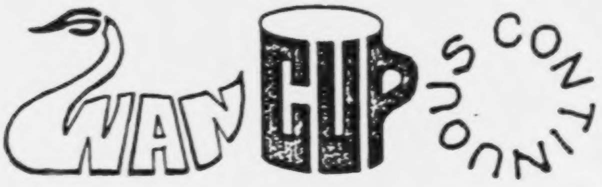
1. How would you feel if someone changed your name without asking your permission?
2. Write about the history of your name.
3. If you do not know the history of your name, create one.

Picto-words

Ask students to illustrate a word that ends in *-ant: gallant, pedant, pennant, distant, miscreant, elephant.* The ant colony of words that results makes a delightful display. (The basic idea for this activity comes from *Antics* by Patricia Robbins and Tom Fenton, Simon and Schuster, Fireside, 1969.)



Follow up with word pictures—pictorial representations achieved through the arrangement of the letters, as in *cup* and *swan* below, or an arrangement of letters that conveys the meaning of the word as in *continuous.*



Chris Davies, Monticello Middle School, Longview, Washington

Real People

FOCUS: Writing in conjunction with history.

MATERIALS: Classroom texts and supplemental reading sources.

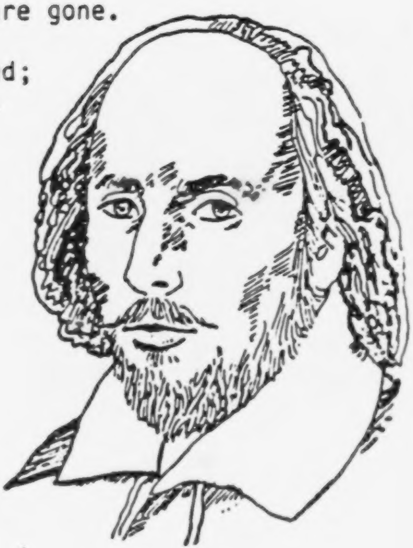
THINKING: This activity should encourage students to see history as real people, real times, real happenings. Encourage students to envision themselves as a part of their own future children's history lessons and to become actively involved in relating what has happened in history to what happens today.

READING: Students pick out a particular event in history which they have recently studied. After reading and discussing the text material, each student should pick out one or two supplemental resource readings that pertain to the event he or she has chosen to write about.

WRITING: Students write to answer the question "If you could make an event in (American, world, etc.) history happen again so that you could play a part in it, which one would you choose? Write a paper in which you describe the event and explain why you chose that particular event and what part you would like to play.

SHAKESPEAREAN QUOTES

Choose two of the following quotes from Shakespeare and explain what they mean. You may need to use a dictionary.



Unbidden guests are often welcomest when they are gone.

Now tis the spring, and weeds are shallow-rooted;
Suffer them now and they'll oregrow the garden.

In thy face I see
The map of honour, truth and loyalty.

To weep is to make less the depth of grief.

Talkers are no-good doers.

Having nothing, nothing can he lose.

And many strokes, though with a little axe,
Hew down and fell the hardest timbered oak.

Yield not thy neck
To fortune's yoke, but let thy dauntless mind
Still ride in triumph over all mischance.

For how can tyrants safely govern home,
Unless abroad they purchase great alliance?

A horse! A horse! My kingdom for a horse.

What he hath scarced man in hair, he hath given them in wit.

Unquiet meals make ill digestions.

Kindness in women, not their beauteous look,
Shall win my love.

I have no other but a woman's reason
I think him so, because I think him so.

O Romeo, Romeo! Wherefore art thou Romeo?
Deny thy father, and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

He jests at scars, that never felt a wound.
But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun.

What's in a name? That which we call a rose
By any other name would smell as sweet.

Love looks not with the eyes, but with the mind,
And, therefore, is wing'd cupid painted blind.

Story Endings

Students must be a little more advanced writers to use story endings. You may even wish to combine starters and endings to get different effects.

Story Endings

1. Suddenly, they all laughed!
2. They certainly had to agree it was bent.
3. At least Tom never did it again.

4. Then I woke up.
5. I'm putting a lock on that door.
6. He will never be forgotten.
7. Everyone could tell where you were hiding.
8. It has to stop sometime, you know.
9. Some guys have all the luck.
10. From that time on, he had friends.
11. He decided that there was no place like his home.
12. That was fun, I'm going to do it again!
13. He wasn't too small after all.
14. They turned and tiptoed down the aisle.
15. It's the very best present anyone could give me.

Story Starters

1. What would you do if

...you stepped on a snake?
...you were invisible?
...you were a circus pony?
...you could be the teacher for one day?

2. I wonder why

...we have to sleep.
...the sea is so deep.
...the sky is blue.
...things scare me.
...everyone looks different from everyone else.

3. Titles

An Earache
Chalk Dust
Green
Adventures of a Penny
Fire! Fire!
Danger Ahead!
The Haunted House
A New Baby

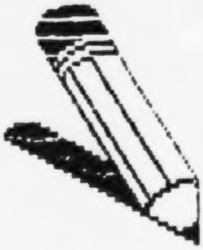
4. What happens when

...an automobile gets old?
...you forget how to talk?
...you get lost in a forest?
...you are eighteen years old?

5. If I

...could sail around the world
...never had to eat vegetables
...were inside a ping-pong ball
...could fly
...was 30 years old when I awoke
...could decorate a room any way I wanted

43.4



VOCABULARY PROJECTS

1. Make an 8 1/2 X 11 inch poster portraying one of the vocabulary words and its definition.

2. Write and perform a 30 minute presentation/skit that illustrates one of the vocabulary words and its definition to be video-taped and shared with other students.

3. Write an etymology tale. Choose one of the vocabulary words, and write your own creative, fictional tale about how the word came into existence in our language.

4. Using all 50 of the vocabulary words in this unit, make a crossword puzzle using the definitions as the clues for the word. You may add clues and words to make the puzzle complete.

developed by Sandra Effinger

Writing Activity: Narrative, Exposition
Team Book Reviews

Divide the class into groups of 5 or 6 students. Depending on availability of books, assign or allow each group to choose a book to read. The team is responsible for sharing its book with the rest of the class to interest them in reading it.

Group program suggestions:

1. Using as a model the "coming attractions" method of advertising a movie, plan a dramatic production of the highlights and exciting moments from your book. The idea is to act out a number of short sketches in quick succession rather than produce one large scene. Vary the length of the scenes you present and consider music or sound effects to accompany your "clips."

2. Plan a television talk show in which the guests for the day are the major characters in your book, dressed accordingly. A member of the group will be the host who will introduce the guests. Prepare questions for the host to ask and select anecdotes, experiences, and opinions for the guests to talk about. The idea is to make the characters seem so alive that the audience will want to read about them. You may wich to include appropriate commercials to make the show seem real.

3. Create a large map or model of the territory that serves as a setting for the action in your book. This area might be limited to one house, or it might include a whole town or country. Try to follow the author's descriptions as closely as possible. Represent the characters with puppets, stick figures, or dolls. During your presentation, take the audience on a tour or the area.

4. Analyze the book for a movie production. Does it have box office appeal? What kind of audience would it appeal to? What would its rating be? Is there appropriate dialogue in the book or would it have to be rewritten? Where would it be filmed? Would special filming techniques be needed? What stars would best portray the main character roles?

When you've prepared answers to these issues, cast yourselves as producers, directors, and filming crew who are going to discuss and resolve these issues.

APPENDIX I

LANGUAGE ARTS RESOURCES

"What We Know About Language Arts Instruction Today"

"Highlights of Research on Strategies for Motivating Students to Learn"

"Characteristics of an Effective Writing Program"

"An Effective Reading Program: Basic Considerations"

"Developmental Stages of Reading"

"Effective Reading Strategies"

"Common Reading Problems with Corrective Measures"

"Vocabulary Development"

"Guidelines for Teaching Afro-American Literature"

"Writing Across the Curriculum"

What We Know About Language Arts Instruction Today

As part of their process of revision, the committee concerned itself with philosophy and concepts. As the committee explored the issues, members became aware of several widely-held concepts about language art instruction. These are listed below:

1. Language art consists of knowledge about language and development of the use of language.

2. Reading, writing, listening and speaking are the traditional facets of language use. Reading and listening are thought of as receptive. Speaking and writing are thought of as productive. However, all four are active in the process of making meaning.

3. "Skillful use of language may be the single most important means of realizing the overarching goal of education to develop informed, thinking citizens." The key is thinking. Language and thinking are closely connected. Teachers can help students learn to think through learning to use language.

4. Writing is one of the most powerful ways of teaching students to think because it involves a "process of selecting, combining, arranging, and developing ideas."

5. The language arts of reading, writing, speaking, and listening reinforce each other. As students learn to read, they are also strengthening their writing, speaking, and listening skills. They are also building concepts of language or knowledge of how language works. Similarly, as they learn to write, speak, and listen, they are enhancing all the other language arts skills. At the same time, they are thinking. Thus, a language arts curriculum should be integrated; reading, writing, speaking, and listening should not be taught isolation from each other. Thinking should be integrated within the forms of communication.

6. Language arts involve whole acts of reading, writing, speaking, and listening. While these acts can be described, taught, and practiced as separate skills, the skills themselves may not add up to the real act. For example, all the skills customarily thought of as reading skills may not add up to reading unless the student is actually reading written materials. A student may perform all the skills but still not be reading. A curriculum should provide for real writing, speaking, and listening.

7. Equally important are the processes of reading, writing, listening and speaking. These processes are the ways of succeeding in these acts, ways that can be transferred from one act to another. In this way, a student who succeeds at writing one paragraph is likely to succeed at

7. Cont.

writing another one even though content may be entirely different. It is important to learn processes in language arts.

8. Language arts skills are not sequential. A student does not master any aspect of writing, merely becomes proficient in using it within one context. A student then progresses to trying it at another level. At this new level, the student may deal with assignments or materials that are more sophisticated or abstract. The work may be accomplished with less teacher assistance than with previous work. The context of the situation for the new work may be developmentally more mature.

9. Similarly, students do not have to master one aspect of language arts to be able to go on to the next. For example, a student does not have to demonstrate mastery of the sentence before being allowed to write a paragraph or whole piece of writing. A student who has not mastered the semi-colon can be encouraged to write more than simple sentences.

10. Evaluation in language arts is not the same as evaluation in the other content areas. Objective tests are not always the best ways to evaluate reading, writing, speaking, and listening. In fact, the best way to evaluate reading, writing, listening and speaking is by having students read, write, listen, and speak. Evaluation of the processes of reading, writing, listening and speaking may be as simple as checking presence/absence of a step in the process.

Essentials of English: A Document for Reflection and Dialogue, English Journal, February 1983, p.52

National Council of Teachers of English Committee on Writing Standards, Standards for Basic Skills Writing Programs. Urbana, Illinois: National Council of Teachers of English p.1

HIGHLIGHTS OF RESEARCH ON STRATEGIES FOR MOTIVATING STUDENTS TO LEARN

Research on student motivation to learn indicates promising principles suitable for application in classrooms, summarized here for quick reference.

Essential Precondition

1. Supportive environment
2. Appropriate level of challenge/difficulty
3. Meaningful learning objectives
4. Moderation/optimal use

Motivating by Maintaining Success Expectations

5. Program for success
6. Teach goal setting, performance appraisal, and self-reinforcement
7. Help students to recognize linkages between effort and outcome
8. Provide remedial socialization

Motivating by Supplying Extrinsic Incentives

9. Offer rewards for good (or improved) performance
10. Structure appropriate competition
11. Call attention to the instrumental value of academic activities

Motivating by Capitalizing on Students'Intrinsic Motivation

12. Adapt tasks to students' interests
13. Include novelty/variety elements
14. Allow opportunities to make choices or autonomous decisions
15. Provide opportunities for studetns to respond actively
16. Provide immediate feedback to student responses
17. Allow students to create finished products
18. Include fantasy or simulation elements
19. Incorporate game-like features
20. Include higher-level objectives and divergent questions
21. Provide opportunities to interact with peers

Stimulating Student Motivation to Learn

22. Model interest in learning and motivation to learn
23. Communicate desirable expections and attributions about students' motivation to learn
24. Minimize students' performance anxiety during learning activities
25. Project intensity
26. Project enthusiasm
27. Induce task interest or appreciation

28. Induce curiosity or suspense
29. Induce dissonance or cognitive conflict
30. Make abstract content more personal, concrete, or familiar
31. Induce students to generate their own motivation to learn
32. State learning objectives and provide advance organizers
33. Model task-related thinking and problem solving

CHARACTERISTICS OF AN EFFECTIVE WRITING PROGRAM*

CHARACTERISTIC ONE

1. The writing program reflects an awareness of current theory and research in writing.

Examples

- * Writing activities reflect the awareness that writing is a process; i. e., the student must be given the opportunity to think and plan, to compose on paper, to revise, to proofread, to share.
- * Teachers value writing and are models for the students.
- * Students are given help during the writing process rather than after the work is completed.
- * Writing instruction is not equated with grammar and mechanics instruction.

How Identified

- * Do the texts in use reflect the application of current theory and research?
- * Do teachers write and share their writing with the students?
- * Do teachers respond at various stages of the writing process, rather than limiting their responses to the finished product?
- * Is the writing instruction based on whole pieces of writing rather than grammar exercise, workbooks, and ditto sheets?

CHARACTERISTIC TWO

2. Writing instruction is a substantial and clearly identified part of an integrated writing-across-the-curriculum program.

Examples

*Writing is done on a regular, planned basis, not just when it can be "squeezed in."
*Writing is part of the curriculum across disciplines.
*Writing is not limited to responses to literature.
*Students with handicapping conditions have equal access to writing instruction.

How Identified

*Do lesson plans show that writing is scheduled on a regular basis?
*Does the district have K-12 curriculum which provides for listening, speaking, reading, and writing to be taught at all grade levels?
*Is writing used for a variety of purposes and audiences?
*Are students who are handicapped included in classes and are materials and instruction modified to meet their needs?

CHARACTERISTIC THREE

3. The subject matter of the writing activities is meaningful to the students.

Examples

*Students are sometimes given the opportunity to generate their own topics for composition.

How Identified

- *Do writing activities give the students the opportunity to express their own feelings, experiences, ideas, knowledge, research, imagination, etc.?
- *Are the writing activities ones that the students can recognize as having meaning and utility in their lives outside the classroom?

CHARACTERISTIC FOUR

4. Students are taught to write in many forms.

Examples

- *Student writing including summaries, notes, captions, poems, journal entries, reviews, descriptions, etc.
- *Students write both long and short pieces.

How Identified

- *Does instruction extend beyond the tasks on State writing tests?
- *Are models of new types of writing made available to students and discussed?

CHARACTERISTIC FIVE

5. Students are taught to write for a variety of audiences.

Examples

- *Activities give students the opportunity to write for themselves, for other students, for parents, for younger children.

How Identified

- *Does the teacher see that writing is shared with appropriate audiences?
- *Are students made aware of the differences between public and private writing?

CHARACTERISTIC SIX

6. Students are taught to write for a variety of purposes.

Examples

- *Activities give students the opportunity to write for purposes such as to express personal feelings, to narrate, to explain, to describe, to persuade.

How Identified

- *Do activities encourage students to adapt their writing for the intended purpose?

CHARACTERISTIC SEVEN

7. Students are encouraged to compose during class time.

Examples

- *Students are given the time to talk about their planning, drafting, revising, and editing.
- *Teacher/student conferences are a regular feature of instruction.
- *Class time is devoted to all aspects of the writing process; i.e., prewriting, drafting, revising, editing, and publishing.
- *Resources such as dictionaries, thesauruses, grammar texts, writing models, etc. are available to students.
- *Large print/Braille materials, when necessary, are available.

How Identified

- *Is there provision for regular small-group work and partnered activities?
- *Do students write often and on a regular basis?
- *Do activities provide students opportunities to clarify their thinking and to engage in problem solving?
- *Do conferences take place during the writing process?
- *Are teachers available to students when the students are writing?
- *Is there an awareness that various students may be in different stages of the composing process at any given time?
- *Is there a writing center in the classroom?
- *Do teachers model the use of resources and encourage students to use them?

CHARACTERISTIC EIGHT

8. Students receive instruction in expressing ideas, as well as instruction in developing control over the conventions of standard written English.

Examples

- *Instruction in conventions of standard written English is based on the students' own writing rather than on workbook exercises.
- *Conventions of standard written English such as spelling, punctuation, capitalization, usage, sentence structure, are taught as part of the writing process.

How Identified

- *Does instruction in the conventions of standard written English occur in the context of communicating meaning?
- *Is emphasis on writing conventions reserved for the revising and editing phase rather than the drafting phase?

CHARACTERISTIC NINE

9. Students receive constructive reponses to their writing.

Examples

*Classroom atmosphere encourage valuing of students' work.
*Teachers and peers respond at various stages of the writing and do not wait until it is finished.
*No attempt is made to note every weakness in the writing.
*Students participate in the evaluation process.

How Identified

*Do teachers respond positively to the efforts and accomplishments of the students?
*Do teachers respond first to the ideas and opinions expressed?
*Are responses focused by key questions and worded constructively?
*Are comments focused on limited number of weaknesses?
*From several pieces of writing, does the student select pieces to be evaluated?
*Are peer conferenced used from time to time as parts of the evaluation of writing?

CHARACTERISTIC TEN

10. There is both formative (ongoing) and summative (concluding) evaluation of student writing.

*Do teachers use writing folders as a basis for conferences?
*Are there evaluated writing samples or other documentation of progress in the folders?
*Have pre-and posttests been analyzed and suitable instruction provided?

Examples

*Teacher/student conferences are a vital part of evaluation procedure.
*There is evidence of growth in papers written at different times.
*Pre-and posttests using whole pieces of writing are used for evaluating progress.

How Identified

*Do teachers use writing folders as a basis for conferences?
*Are there evaluated writing samples or other documentation of progress in the folders?
*Have pre- and posttests been analyzed and suitable instruction provided?

CHARACTERISTIC ELEVEN

11. Writing is included in other subject areas across the curriculum.

Examples

Students write explanations, summaries, learning, logs, reports, etc. in order to learn, clarity, of recall the subject matter.

How Identified

Does the curriculum indicate any objectives, activities, etc. relative to writing in the content areas?

CHARACTERISTIC TWELVE

12. Administrators actively support the writing program.

Examples

Administrators understand that time and resources are needed for the teaching of writing.

Administrators encourage teachers of other subjects to use and respond to writing in their classes.

Administrators provide time and support for inservice education for teachers.

Administrators encourage the sharing of expertise within the district.

Administrators understand that teaching writing consists of more than teaching grammar.

Administrators inform parents and community groups about the writing program and the ways in which they can support it.

How Identified

Do class and school schedules provide sufficient time for writing?

Are adequate resources provided to teachers and students; e.g., library services, adapted equipment,media, duplicating facilities, supplies?

Do teachers in all subjects have an opportunity to develop writing activities appropriate to the subject area?

Are inservice education opportunities made available to teachers?

Do faculty and department meetings provide for the sharing of successful practice?

Do administrators keep informed of the latest research and techniques?

Do administrators address the importance of writing programs through community groups, the media, and school bulletins?

CHARACTERISTIC THIRTEEN

13. Suitable methods or program evaluation have been established.

Examples

Program evaluation includes examination of whole pieces of writing over time.

Consistent evaluation methods are employed for both pre-and posttest, using a recognized procedure.

Affective measures evaluate student attitudes as well as progress.

How Identified

Are student writing folders reviewed periodically to assess program effectiveness?

Is there evidence of pupil progress as a result of instruction?

Do the students have a positive attitude toward writing?

*"Standards for Basis Skills Writing Programs," published by the National Council of Teachers of English, Urbana, IL

Source: Composition in the English Language Arts Curriculum K-12.

Albany, New York State Education Dept: Bureau of English Education. 1986.

HIGH SCHOOL WRITING TEAM**

AN EFFECTIVE READING PROGRAM: BASIC CONSIDERATIONS

READING is comprehension. Reading comprehension is a dynamic interactive process of constructing meaning by combining the reader's existing knowledge with the text information within the context of the reading situation. The key elements are reader, text, and context.

The major goal of an effective reading program is the development of strategic readers who are knowledgeable about the reading act and who
- * construct meaning from print
- * apply strategies to learn from text
- * develop an interest in reading as a life-long enjoyment

Strategic Readers
- * establish reading purpose
- * analyze reading task
- * plan appropriate strategies
- * monitor understanding while reading
- * regulate by making appropriate corrections
- * reflect upon task at completion

Reading is a developmental process where students progress at their own rate.

Effective reading instruction is student centered. It
- * teaches students what they need to know, not what they already know
- * builds upon background knowledge

Teachers are professional decision makers who decide how and what to teach. They
- * plan lessons using a variety of materials
- * model appropriate reading behaviors by
  - demonstrating effective strategies
  - reading aloud to students
  - encouraging students to interact
- * organize flexible groups for varied instructional purposes

An effective reading program is more than a basal. It
- * includes a variety of materials
  - narrative
  - expository
- * encourages self selection

Reading instruction encompasses the entire curriculum across all content areas. It
- * requires both general and specific reading objectives
    - - learning to read text (process)
    - - gaining specific information (content)
- * integrates language arts instruction with content
    - - reading, writing, and discussing
    - - clarifying and organizing thinking

An effective lesson includes pre-reading, reading, and post-reading activities. Teachers
- * determine reading situation
- * identify what students know
- * identify what students need to learn
- * model teaching
- * demonstrate guided practice
- * provide appropriate independent activities
- * translate application to familiar and new reading situations

Comprehension is the main event of reading instruction. Teachers
- * utilize background knowledge
- * develop thinking and reasoning skills
- * emphasize strategic behavior

The goal of teaching word analysis is meaning. Teachers
- * base teaching of skills on assessed needs
- * teach skills in context
- * provide practice leading to automaticity

Effective instruction moves the student from dependence to independence
Readers learn to
- * set purposes for reading
- * adapt rate to purpose
- * organize the reading task
- * expand vocabulary
- * monitor comprehension
- * reflect on reading
- * apply effective strategies to all reading situations

Reading is the best practice for learning to read. Teachers
- * provide opportunity to automatize skills
- * require time for silent reading
- * encourage reading for varying purposes
- * assure students the opportunity to interact with others
- * motivate further reading

- * The development of positive attitudes toward reading will result in students who can and do read.

Staff development is an essential component of a reading program. Reading specialists
- keep teachers abreast of new research;
- demonstrate application of research findings;
- establish a viable rationale for textbook selection;
- plan continuous staff development.

An example of how competencies are derived from program goals follows. The competencies reflect to goals and curriculum described in this guide. Local curriculum committees may use these competency statements as a guide for determining their own.

GOALS

Effective reading instruction develops strategies readers who are knowledgeable about the reading act and who
- construct meaning from print;
- apply strategies to learn from text;
- develop an interest in reading as a life-long enjoyment.

COMPETENCIES

Students will demonstrate knowledge about reading.
- know that background and skills influence comprehension
- know how different types of text and text features aid comprehension
- know the demands of various reading tasks
- know that comprehension requires an interaction among reader, text, and task

Students can construct meaning from print.
- comprehend various types of print material
- comprehend materials read for a specific purpose

Students can apply strategies to learn from text.
- select strategies appropriate for given text, task, and purpose
- use appropriate strategies under varying situations (text, task, purpose) to learn from text

Students develop an interest in reading as a means of life-long enjoyment.
- demonstrate a positive attitude toward reading and toward self as a reader
- choose to read both at home and in school
- read a variety of materials for different purposes

SOURCE: A guide to Curriculum Planning in Reading. Bulletin 6305. (1986). Madison: Wisconsin State Department of Public Instruction pp. 6-8.

DEVELOPMENTAL STAGES OF READING

The analysis of the individual differences is at the heart of the educational process. J. Orasanu (1985)

Emergent Reading. The Emergent Reading stage is characterized by natural, unstructured learning. The emergent readers engage in a variety of language tasks determined to a great extent by their immediate environment (context). The relationship between children and their environments is emulative rather than instructional. Modeling and reinforcement shape much of young children's learning in language as well as in other behavior. An initial exploration of print through imitative writing, drawing, and questioning occurs at this stage.

Beginning Reading. The Beginning Reading stage is characterized by the young reader tackling the written language system. The environment which remains important is likely to include an instructor and text, although the former may be a parent and the latter a storybook. As youngsters are thoughtfully introduced to functional written language and as they are encouraged to use their previously developing language learning strategies, they begin to learn the formal spelling patterns. This stage is characterized by gaining decoding skills for determining the meaning of unfamiliar words. As beginning readers generalize these rules, they also monitor their decoding by checking to see if what they read makes sense.

Reading for Consolidation. The Reading for Consolidation stage is characterized by the fluency readers now have in identifying unfamiliar words and predicting their meaning. Both of these skills should be done automatically at this stage. Also readers are learning to recognize the various text structures including the characteristics of stories and the organization of informational books. These readers enjoy reading in a variety of settings, and they use their prior knowledge and experiences to pursue individual interests in reading.

Reading to Learn the New. Reading to Learn the New is characterized by readers adapting to changes in the kinds of text read and the purposes for reading. Prior to this stage, familiar topics were used in the instructional materials to aid comprehension. As unfamiliar subjects and different kinds of texts make different demands on them, readers at this stage are able to tackle a range of reading materials for different purposes, use background knowledge to aid in comprehension, and apply some general strategies for remembering information.

Reading for Independence. Reading for Independence is the stage in which readers refine their abilities to work with subject matter. Readers are now more aware of text style and organization and can use text features as an aid in comprehension or remembering. They can analyze the task and determine appropriate strategies. Readers at this stage can be expected to evaluate more than one viewpoint, consider opposing evidence, and integrate a variety of research material.

Mature Reading. Mature readers can reconstruct meanings or shape ideas for their own uses. Readers at this stage are capable of dealing with a high level of abstraction. Reading strategies are independently applied to difficult and complex texts to meet the demands of their personal and career situations. They read in order to gain new information or insights from others and create new viewpoints and generalizations.

Source: Wisconsin Department of Public Instruction, Herbert J. Grover, State Superintendent, 125 South Webster Street, Post Office Box 7841, Madison WI 53707-7841

DEVELOPMENT STAGES

Effective readers comprehenc
more complex oral and written la
Underlying all the comprehens
continuous development of backgro

Emergent Reading	Beginning Reading	Reading for Consolidation
Dependence Transition Independence	Dependence Transition Independence	Dependence Transition Independence

DEPENDENCE → TRANS

The reader continuously develops the ability:

WORDS: Meaning	To integrate meanings with backgr
Analysis	To apply specific word analysis ski
TEXT ORGANIZATION	To use the organization of narrativ
CRITICAL READING/THINKING	To evaluate and react critically to
RESPONDING IN WRITING	To use writing to demonstrate com
ATTITUDES AND INTERESTS	To recognize the value of reading a
STRATEGIC BEHAVIOR	To apply strategic behavior by anal

Source: Wisconsin State Departme
Instruction. A Guide to
Reading. Bulletin No.
271.726. Madison, Wisco

F EFFECTIVE READING

and produce progressively
nguage in a variety of context.
ion components below is the
und knowledge.

Reading to Learn the New

Dependence
Transition
Independence

Reading for Independence

Dependence
Transition
Independence

Mature Reading

Dependence
Transition
Independence

TION ▶ INDEPENDENCE ▶

ound knowledge for developing new concepts.

lls strategically in reading whole/meaningful text.

e and expository text as an aid to comprehension.

hat has been read.

rehension of a variety of texts.

nd read to satisfy personal interests.

yzing, planning, monitoring and regulating during reading.

nt of Public
Curriculum Planning in
6305. ERIC document
nsin.

EFFECTIVE READING STRATEGIES

- Previewing
- Self-questioning from the simplest level ("Do I understand?") to complicated self-study questioning
- Using context and grapho-phonemic clues for word pronunciation
- Using context and structural clues for word meanings
- Adjusting reading speed to difficulty of material
- Rereading
- Making predictions, confirming or rejecting the predictions, revising, and predicting again
- Placing the problem "on hold" and reading on for more information
- Comparing material to prior knowledge
- Going to another, perhaps easier text source
- Seeking information from outside sources
- Paraphrasing
- Looking for important ideas
- Suspending judgement
- Summarizing to integrate information
- Looking for relationships
- Skimming
- Scanning
- Taking notes

SOURCE: Wisconsin Dept. of Public Instruction. Herbert J. Grover, State Superintendent, 125 South Webster Street, Post Office Box 7841, Madison, WI 53707-7841.

THE STRATEGIC READER

* Understands how different reading goals and various kinds of texts require particular strategies (analyzes)

* Identifies task and sets purpose (discriminates between reading to study for a test and reading for pleasure)

* Chooses appropriate strategies for the reading situation (plans)
  Rereading, skimming, summarizing
  Paraphrasing, predicting
  Looking for important ideas
  Testing understanding
  Identifying pattern of text
  Sequencing the events
  Looking for relationships
  Reading ahead for clarification
  Mentally executing the directions
  Relating new knowledge to prior knowledge
  Summarizing
  Questioning
  Clarifying
  Predicting

* Monitors comprehension which involves
  Knowing that comprehension is occurring (monitors)
  Knowing what is being comprehended
  Knowing how to repair/fix-up comprehension (regulates)

* Develops a positive attitude toward reading

Adapted from Scott G. Paris, Marjorie Y. Lipson and Karen K. Wixson. "Becoming a Strategic Reader." *Contemporary Educational Psychology* 8 (1983).

Source: Wisconsin Dept. of Public Instruction, Herbert J. Grover, State Superintendent, 125 South Webster Street, Post Office Box 7841, Madison, WI 53707-7841.

COMMON READING PROBLEMS WITH CORRECTIVE MEASURES

SKILL DEFICIENCIES

Repetitions

1. Build up the student's confidence.
2. Provide easier reading.
3. Use phrase reading.
4. Have silent reading before oral reading.

Reversals (of letters and words)

1. Stress left-to-right orientation and eye movement.
2. Trace words.
3. Have the student write words frequently reversed.
4. Use a card or pencil as a marker, moving it from left to right.
5. Stress beginning sounds and temporarily spend less time on ending sounds.

Word Substitution (Reading One Word for Another)

1. Divide words into recognizable groups of letters.
2. Use context clues.
3. Read much easy material, with an emphasis on meaning and comprehension.
4. Use sentences with missing words which the student must fill in (either orally or on paper).
5. Have systematic vocabulary building.

Omission of Words and Line Skipping

1. Encourage slower and more careful reading.
2. Have phrase reading and exercises emphasizing phrases.
3. Use material with larger spaces between lines and words,
4. Reduce the length of selections to be read to lessen possible fatigue.
5. Have the student use a marker temporarily.

Addition of Words

1. Drill on quick recognition of words.
2. As the teacher reads, making errors, the student follows along in his book and catches the teacher's mistakes.

Word by Word Reading

1. Use flash exposure on sight words and on new vocabulary words.
2. Provide easier material to encourage fluency.
3. Use rapid exposure of phrases.
4. Have choral reading, proceeded by silent reading and individual preparation.
5. Direct the student's attention to the thought of the selection.
6. In phonetic analysis, use larger word parts, rather than a letter-by-letter approach.
7. Stress expressive oral reading.
8. Have silent reading before oral reading.
9. Utilize dramatization and play reading.
10. Read orally with the student for pacing.

Inability to Analyze Words into Parts

1. Group words according to phonetic similarities.
2. Divide compound words.
3. Find little words in big words (use this technique to limited extent only).
4. Give dictionary training.
5. Teach syllabication.

Difficulty with Long Words

1. Have word meaning exercises and practice.
2. Teach syllabication.
3. Work on prefix and suffix skills.

Limited Sight Vocabulary

1. Reteach unknown words in groups of five or less.
2. Use flash cards for instant recognition.
3. Use tachistoscopic devices.

Difficulty in Visual Analysis and Visual Discrimination

1. Teach the letters and their names.
2. Combine visual and auditory perception - don't isolate the one from the other.
3. Use quick recognition exercises.
4. Have the student read sentences and paragraphs which contain just a few new words.
5. Provide for activities in which the student matches the letter to the object (such as matching the initial consonant to a picture).
6. Teach the use of configuration or the general shape of words and word parts.
7. Present several words beginning with or containing the same word part on the chalkboard in list form, with similar parts under each other.
8. Have word building games and exercises.

461

9. Find small words in large ones (use sparingly).
10. Match word parts.
11. Add prefixes and suffixes.
12. Use word wheels or phonic flip-card devices.
13. Use one-syllable words with the vowel in the middle for vowel word.
14. For beginning sound practice, use alphabetizing and dictionary practice.

Difficulty in Auditory Analysis and Auditory Discrimination

1. Teach sound elements systematically.
2. Select parts that are alike and build new words.
3. List words with similar sounds.
4. Work with rhymes.
5. Read poetry to the students and point out rhyming elements.
6. Give the students practice in using phonograms (in, ack, ell, ing, etc.)

Failure to Remember Words Which Have Been Taught

1. Teach fewer new words at a time.
2. Teach new words at a slower pace.
3. Provide time for more repetition and practice.
4. Stress meaning.

Difficulty with Left-to-Right Orientation

1. Expose line of print gradually from left to right.
2. Have the student use a marker, moving it from let to right across the line of print (discard as soon as possible).
3. The teacher can demonstrate left to right movement with pencils or pointer when working with children.

Inability to Use the Dictionary

1. Teach the sequence of the alphabet thoroughly.
2. Explain purpose of guide words and provide practice.
3. Teach the use of diacritical markings.
4. Emphasize word meanings.
5. Encourage students to use the dictionary as a spelling aid.

Inability to Use Other Reference Materials

1. Give pupils topics to locate.
2. Locate key words in topics located.
3. Assign work to be looked for in the library, stressing one specific library or research skill at a time.

Poor Word Recognition (Miscellaneous)

1. Teach the student to use context clues.
2. Use quick recognition devices.
3. Give practice in phrase reading.
4. Have students trace and write difficult words.
5. Use 3-D letters (sandpaper, flannel, plastic, etc.)
6. Provide phonetic and structural analysis instruction.
7. Teach sounding and blending of letters and sounds.
8. Use word-picture games.
9. Have word enrichment practice.
10. Use flash card drill.
11. Have word-meaning practice.
12. Use word wheels and phonic strips.
13. Encourage student to keep an individual word book or word file.
14. Use rhymes and poetry.
15. Have games such as word-bingo, anagrams, and scrabble.

RATE OF READING

Too Rapid Reading Rate

1. Discuss importance of slower reading rate for certain purposes.
2. Stress the thought of the selection.
3. Eliminate any time pressure.
4. Check on comprehension frequently.
5. Give the student specific points to look for as he reads.

Too Slow Reading Rate

1. Use easier materials with few new words.
2. Encourage a large amount of reading in easy materials.
3. Use tachistoscopic devices.
4. Use flash cards.
5. Have unison oral reading and choral reading.
6. Work with phrase reading.
7. Explain the purpose of punctuation marks.

Speech Difficulties

1. Consult with the speech therapist.
2. Provide a good example.
3. In most cases, avoid an overemphasis on oral reading.
4. Encourage and recognize any improvement.
5. With articulation problems, stress listening to and making sounds which are difficult for the student.
6. Encourage students who stutter to participate in group activities which call for oral expression.

Vision Problems

1. Consult with the school nurse.
2. Use auditory approaches to reading instruction.
3. Seat the student advantageously.

Defective Hearing

1. Consult with the school nurse and speech therapist.
2. Seat the student advantageously.
3. Speak distinctly.
4. Adjust school work to the student's individual needs.
5. Use visual approaches to reading instructions.
6. Be sure the student is looking at the teacher while she is speaking to him.

SILENT READING

Lip Movements

1. Advise the student that this reduces rate.
2. Use easier material.
3. Have the child place his fingers against his lips while he is reading silently.
4. Use short timed selections with questions afterward.
5. Reduce the amount of oral reading temporarily.
6. Use material with much repetition.

Finger Pointing

1. Have the student use a marker temporarily.
2. Point out to the student the disadvantages of finger pointing.
3. Encourage speed in easy silent reading.
4. Use phrase reading.
5. Give practice in reading from charts and the chalkboard where finger pointing is impossible.

Head Movements

1. Inform the student of the difficulty.
2. Remind the student of his head movements unobtrusively.
3. Use easy material while overcoming the problem.
4. Avoid embarrassing the student.
5. Have the student sit down while reading.

Skipping Unfamiliar Words in Silent Reading

1. Have the student read orally first, then silently.
2. Increase vocabulary instruction before silent reading.
3. Point out possible difficult words to the student before silent reading.
4. Discuss word meanings.
5. Teach the student to use context.
6. Use easy material.
7. Use words in many different ways to show various meanings of the same words.
8. Study synonyms and antonyms.
9. Teach students to use the glossary and the dictionary.
10. Encourage pupil-made vocabulary notebooks or word cards for new words.

ORAL READING

Poor Enunciation

1. Call attention to faulty pronunciation (individually, not before the group).
2. Have the student say the difficult words in front of a mirror.
3. Provide for an audiometer check.
4. Using a tape recorder, have the child analyze his own enunciation and speech.
5. Reduce the rate of reading.
6. Provide a good example.
7. Consult with speech therapist.

Poor Phrasing

1. Temporarily have the student use a marker.
2. Use phrase flash cards.
3. Use hand tachistoscopes with phrases.
4. Use special material written in phrases groups with space between phrases or with the phrases marked off.
5. Help the student learn to recognize phrases read by the teacher and other students.
6. Have occasional unison reading so the student will be forced to keep pace with correct phrasing.

Lack of Fluency

1. Encourage the student to guess from context.
2. Have the student look for larger parts in unknown words, not small parts or individual letters.

Inexpressive Oral Reading

1. Have the pupil prepare short selections to read orally.
2. Use the tape recorder.
3. Read dramatized material and plays.
4. Have choral reading.

High-pitched Voice Reading Orally

1. Use easier materials.
2. Provide good motivation.
3. Emphasize reading for meaning.
4. Reduce the emphasis on mechanics to remove nervous strain.
5. Provide read purpose for oral reading.
6. Avoid embarrassment.

Inaudible Voice While Reading Orally

1. Make the student aware of the need for having the audience hear him.
2. Begin with a small group audience.
3. Use dramatization.
4. Use the tape recorder.
5. Make communication through oral reading important.

Losing Place

1. Provide easier or harder material, depending on the situation.
2. Have the student use a marker temporarily.
3. Have the student follow as the teacher reads aloud, from time to time calling on him to continue reading.
4. Gradually increase the speed and difficulty of the material.
5. Provide very interesting material.

Fear of an Audience

1. Have reading in small groups, not before the entire class.
2. Use imaginary radio broadcast.
3. Use puppet shows.
4. Have reading before a large group done on the tape recorder ahead of time rather than having the student stand in front of the whole group.

COMPREHENSION

Inability to Recognize Words in Isolation

1. Use words in context.
2. Stress meaning of words.
3. Reteach sight vocabulary words if necessary.

Limited Meaning Vocabulary

1. Use reading words in conversation and in discussion before formal vocabulary introduction.
2. Transform language to words the student knows while teaching him the new words.
3. Explain word meanings and usage.
4. Work on prefixes, suffixes, and root words.
5. Give practice on synonyms, antonyms, etc.

Guessing at Meaning

1. Provide material with unexpected content or ending.
2. Use easier material for a while.
3. Eliminate true-false or other kinds of checking devices which permit guessing.
4. Have the student read to prove a point.

Overconsciousness of Mechanics

1. Read for thought and meaning.
2. Check frequently for comprehension.
3. Eliminate or cut down on mechanical drills.

Difficulty with Comprehension of Long Sentences

1. Use easier materials.
2. Combine simple sentences into compound or complex sentences.
3. Have the student reread the same selection again for a different purpose.
4. Read difficult sentences to the student to get the thought across. Then have him read the same sentence for himself.

Inability to Recognize Thought Units

1. Work with phrase drill.
2. Have the student find phrases in the context of the reading to answer specific questions.
3. Provide material with phrase units spaced or marked.
4. Use tachistoscopic techniques with phrase and thought units.

Inability to Recall Details

1. Have the student list the main events in the reading selection.
2. Provide a study guide for the student to use as he reading.
3. Use exercises involving multiple choice and short answer questions.
4. Use factual material.

Poor Use of Context

1. Have the student read to the end of the sentence and then come back to the unknown word.
2. Use in completion sentences and have the student supply the missing word.
3. Tell a story, pause, and have the student orally supply the missing word.
4. Arrange sentences in sequence.

Inability to Skim

1. Locate proper names and/or dates.
2. Locate answers to questions with phrasing of response in the text the same as the phrasing of the question.
3. Locate several answers to the same question.
4. Locate information from the table of contents or the index.
5. Classify short articles from newspapers or magazines.
6. Decide on the suitability of materials for a particular purpose.

Lack of Ability to Read Thoroughly

1. Match topics or titles with paragraphs.
2. Discuss main topics and subtopics.
3. Have the student make up headlines for short stories.
4. Have the student make up or locate topic sentences.
5. Give the student practice in oral and written summaries.

Inability to Read Critically

1. Have the student read for similar experiences.
2. Give the student an assignment of writing different endings for stories.
3. Stimulate drawing generalizations from reading.
4. Have the student find exceptions to the author's point of view.
5. Motivate the student to discover interesting topics for further reading or study.
6. Promote noticing similarities and/or differences between selections.
7. Have the student learn to distinguish sense from nonsense and fact from fiction.
8. Point out relationships between past and present.
9. Get the student to make suggestions for improving a selection.
10. Have the student notice the author's bias and read the detection of overstatement and unfounded claims.

REACTION TO READING

Overconfidence and Aggressiveness

1. Increase assignments in some cases.
2. Place the student in situations (such as committee work) where cooperation is necessary.
3. Challenge his ability with heavier material.
4. Use praise only when it is really deserved.
5. Notify the student of any improvement.

Carelessness and Time Wasting

1. Give individual responsibility.
2. Point out the value of the necessity for careful work.
3. Make the work meaningful and interesting.
4. Limit the time for specific tasks.
5. Use contracts with a specific time limit.
6. Make assignments short enough to allow for completion in one sitting.

Overdependence on Others

1. Give individual assignments.
2. Have copy-proof seatwork.
3. Commend success.
4. Put the student in a position of leadership.

Inattention

1. Begin with easy lessons and materials.
2. Start with simple one-sentence questions.
3. Emphasize the purpose of reading and study.
4. Have the student read for the main ideas.
5. Assign reading for following the sequence of events.
6. Give assignments involving reading to follow directions.
7. Have reading for cause and effect relationships.
8. Use objective questions (such as multiple-choice, short completion, etc.).
9. Supply work sheets or study guides.
10. Present questions before reading, not after.
11. Have the student retell the story.
12. Use easier or harder books, depending on the particular situation.
13. Teach the student when and how to skim read.
14. Frequently check on comprehension.
15. Provide good motivation.
16. Have the student read short selections rather than long ones.
17. Give the student a single purpose for reading a selection, not a group of purposes all at one time.
18. Have the student reproduce what he has read, either orally or in writing.

Limited Independent Reading

1. Provide materials at the student's reading level.
2. Have a classroom library with a variety of kinds and levels of books.
3. Place a strong emphasis on the use of school and local libraries.
4. Give long-term assignments in content subjects or among related subject areas.
5. Show the student how to make reports and use reference materials.
6. Keep a file of clippings, newspaper articles, magazines, on specific subject.
7. Have special interest clubs or units.
8. Allow specific and regular class time for independent reading.

Lack of Interest in Reading

1. Adjust teaching to the student's reading and ability levels.
2. Adjust teaching to the student's learning rate.
3. Provide for special interest work in content subject.s
4. Use school events (field trips, plays, etc.) to encourage and promote reading.
5. Challenge the student's curiosity.
6. Have interest centers around the rooms.
7. Teach the basic skills in reading.
8. Discover the student's areas of interest through various means (interest inventory, discussion, individual talks, etc.).
9. Provide variety in the school program.
10. Provide for variety and interest in drill work.
11. Show the student his progress in reading, such as keeping records of books read, skills learned, etc.
12. Try to show the student his strengths and weaknesses in reading, and lead him to recognize these on his own.

Adopted from a model
developed by Virlene Hicks and Sonja Seemann, Reading Specialists
Wichita Public Schools, Wichita, Kansas

VOCABULARY DEVELOPMENT

Vocabulary development is a major component of virtually all subject areas. In some subjects, vocabulary takes on additional or different significance and becomes a part of concept development. Too often, the content area teacher assumes too much. The student may have a limited and even erroneous grasp of vocabulary and the accompanying concepts which are intrinsic to specific subjects.

Vocabulary skills may also be described as word attack skills, that is, skills that help readers identify or attack new and unfamiliar words. Four major groups of word attack/vocabulary skills are commonly taught in the elementary grades:

a) use of context clues
b) use of structural analysis
c) use of sound patterns
d) use of outside references

The content area teacher can assess these skills with an Informal Reading Inventory or in another way to be sure students can use all of them. I students do not appear to grasp these skills, the SRS may be consulted for model lessons or demonstrations.

It should be pointed out that concept development is an integral part of vocabulary development. The ability to conceptualize, to think and to reason critically is an on-going process that forms the basis for effective vocabulary growth. Students develop concepts both from direct activities he has with living and working, aspects of the world about him, and from information he acquires through viewing, learning and reading.

A concept is the basis for vocabulary development and, as such, is basic to comprehension. It is the individual mental construct a student develops. It is labeled by a word. The word, however, is not the concept. It is merely the representation of the concept used by the student for his own thought. When meaning is understood, in whatever context, then only the label needs to be provided, and vocabulary development is the logical result.

General procedural principles for the content teacher in developing vocabulary include the following:

1. Make vocabulary development an activity that permeates the entire program of study in all content areas. In class discussions, search for the precise term. Discuss interesting etymologies when appropriate. Help to give the students an appreciation of the functions of words in language by requiring precision as they think and communicate.

2. Create enthusiasm for vocabulary growth. Play with words by adding prefixes, suffixes, inflectional endings, forming acronyms, investigating interesting derivations, etc.; show how specific words have emotional impact and affect meaning. Say the same idea in different ways.

3. Attack verbosity. High school pupils often verbalize very well. They often have only an indistinct idea. Pin the verbalizers down. Have them explain their statements. Ask them to be more specific or to explain their idea by using other words. Discuss why their statements are too broad or too narrow to be precise.

4. Use new words repeatedly in conversation. As a concept is developed in class, provide the word which labels or describes it. Introducing a few words at a time enables you and the students to keep them in mind as class discussion proceeds. Then weave them into the discussion when appropriate.

5. When introducing a new concept and its label, proceed from the known to the unknown by using familiar words; remembering appropriate past experiences; reinforcing through demonstrations, illustrations, or actual objects; and by using audio-visual aids such as films, recordings, and strip films.

6. Introduce the dictionary as a source book of interest information. Provide practice in the use of the dictionary to increase the student's proficiency with it.

7. Develop within the student the idea that success in his vocabulary growth depends on his assuming responsibility for it.*

The following are abbreviated suggested activities for vocabulary development in the content area which may be incorporated into the lesson procedure. For a more complete description of these activities consult Comprehensive High School Reading Methods by David Shepherd.

1. Use as many first-hand experiences as possible, particularly in teaching concrete items or situations. Show, relate and illustrate to develop vocabulary concretely.

2. Use pictures, objects, dramatizations and audio-visual aids to give concrete illustrations of a word.

3. Discuss the concepts for which the words are labels. Explain them; help the students to relate them to past experiences.

4. Alert students to context by working with them in making an intelligent guess about a word's meaning by the way it is used in a sentence.

*From Comprehensive High School Reading Methods.

5. Provide a study of antonyms and synonyms. Develop precision by noting the possible slight differences of meaning or the different application of the synonymous terms.

6. Study prefixes and how they alter the meaning of the root word. Show the relation of suffixes to the function of a word in a sentence.

7. Encourage wide reading as a means of providing the students with various instances and variations of word usage.

8. Encourage interest in words through the discussion of idiomatic phrases, figurative language, and interesting word origins.

9. Keep notebook records of:

    a) new words the students meet and learn

    b) words relating to special subjects

    c) words relating to hobbies

    d) new uses and additional meanings of familiar words

    e) substitutes for overworked words

    f) words that describe or characterize particular person, objects, or situations

    g) words appealing to the senses--those contributing to sensory imagery while reading

    h) idiomatic phrases

10. Substitute specific words for general and overworked words used by your students.

11. Replace slang with legitimate words.

12. Rewrite a paragraph using different words to compare with the original.

13. Point out words that denote categories under which many types can be listed. This idea can be used in the subject areas as a means of outlining the new vocabulary to show the organization of information. A variation could require the students to match people, places, and events--ideas from terms found at the ends of a chapter or a unit.

14. Find substitutes for pet expressions.

15. Note words which give impressions or appeal to the emotions.

16. Keep a classroom dictionary of new words pertinent to the subject.

17. Have the students keep a vocabulary file of new words on index cards.

18. Match words with pictures to show the meaning of the word.

19. Rewrite slanted headlines and articles taking out the words appealing to the emotions.

20. Note differences in connotation of words which are basically synonymous--wise, smart, shrewd, adroit, clever, astute, devious, sly.

21. Write advertising copy for some product, choosing words to give different impressions of the products.

22. Have the student note jargon and determine a more succinct statement.

23. Note euphemisms.

24. Note words which may imply a symbolic meaning different from their denotations.

25. Note acronyms.

26. Devise vocabulary "bees," crossword puzzles, dictionary races, vocabulary games where knowledge of words is the skill of the game.

27. Use questioning to elicit student understanding of words:

    a) What is the key word in this heading? Why?

    b) What does ______ mean as used in this sentence?

    c) What other meanings do you already know for ______?

    d) What does the glossary in your book say about ______?

    e) How many meanings does your dictionary give for ______?

    f) Which meaning is appropriate in this selection?

    g) What other words may be substituted for this word?

28. Discuss indefinite words such as few, many, any, large, small, little, much, some, several, most.

29. Discuss definite words such as all, always, certain, every, sure, never, right, true, whole.

30. Investigate and discuss the history of the English language, its changing form and its various levels of usage--slang, informal English, formal English, technical language. Investigate obsolete but still legitimate words.

Source: Secondary Reading in Wichita: Guidebook.
U.S. Dept. of Education, Washington, D.C.: Office of
Educational Research and Improvement. ERIC Report 268.476.

Guidelines for Teaching Afro-American Literature

Discourage viewing Afro-American culture and Afro-American literature in the following ways:

(1) as inconsequential in comparison with the larger picture

(2) as tokenism (in other words, teaching one Afro-American author may be worse than teaching none)

(3) as inferior to conventional western or American culture

(4) as apart from the historical periods and people's assumptions about life and society during those times

Encourage the study of Afro-American literature through

(1) regular reading assignments of fiction, poetry, drama, and essays

(2) research papers dealing with Afro-American writers and their works

(3) oral reports on Afro-American writers and their works

Encourage viewing Afro-American literature and Afro-American culture in the following ways:

(1) as a way to gain understanding of one's own and others' perceptions of reality and American life

(2) as a way to play roles and to think imaginatively about what life was like for Afro-Americans throughout history

(3) as a way to teach compassion and understanding for those who are like and those who seem different from you

(4) as a way to gain an appreciation for the "differentness" of American society from other societies in the world and to understand the pluralistic, diverse background of our heritage as well as our present-day system of government and democracy

SUMMARY
Writing across the Curriculum

1. Keep content at the center of the writing process, focussing on what is said rather than how it is said.

2. Make certain students know the material before writing.

3. Design writing activities that help students structure and synthesize their knowledge, not merely regurgitate it.

4. Plan both informal and formal writing activities.

5. Provide audiences, real or imaginary, so that students have a sense of writing for someone other than the teacher.

6. Look for writing activities that allow students to play the roles of learner and researcher.

7. Teach the writing process and let students revise one another's papers.

8. Display student writing. Don't be the only reader of your students' work.

APPENDIX J

Advanced and Expanded Curriculum

ADVANCED & EXPANDED and
ENGLISH HONORS COLLEGE PREPARATORY CURRICULUM

ADVANCED & EXPANDED 6, 7, 8
HONORS ENGLISH I & II

Philosophy Statement

The curriculum for advanced/gifted/honor students seeks to foster the enjoyment and appreciation of the reading of literature. The courses should aim to develop the ability of the learner to communicate accurately and appropriately in writing; to understand and respond sensitively and imaginatively to what they read, hear, and experience in a variety of media; and to understand themselves and others.

Eligibility Requirements

(See "A Report on Oklahoma City Public Schools Advanced Placement Program" and new guidelines currently being developed for the Middle School Advanced & Expanded Program.)

Aims

To develop the ability of the learner to study prose, poetry and drama to

1. acquire first-hand knowledge of the content of literary texts;
2. understand literary texts in ways which may range from a grasp of their surface meaning to a deeper awareness of their themes and attitudes;
3. recognize and appreciate ways in which writers use language;
4. recognize and appreciate other ways in which writers achieve their effects (e.g. structure, characterization);
5. communicate a sensitive and informed personal response to what is read;
6. understand themselves and others.

The abilities are clearly interrelated and interdependent and, while all must be assessed, it is not envisaged that each skill need be tested in isolation.

Assessment

Component 1	Course Work	60%
Component 2	Written Examinations	
	Set exams	
	Midterm	15%
	Final	15%
Component 3	Homework	10%

Course Work Grading of Writing Portfolio

Grade A, 50-60 (60/60 = 100% for coursework)
The learner demonstrates expertise in

- giving an account in appropriate detail of the content of literary texts, with well-chosen reference to narrative and situation, properly supported by quotation;
- interpretation and evaluation of themes, attitudes, and characterization;
- recognizing, appreciating, and evaluating the ways in which authors/writers have used language and imagery in the texts studied;
- selecting and highlighting key lines of a text;
- using vocabulary, sentence construction, and arrangement of ideas to show appreciation and understanding of the complexity of literature
- communicating a considered and reflective personal response to texts studied.

Grade B, 40-49
The learner demonstrates a high level of competence in

- giving an account of the content of literary texts, with appropriate reference to narrative and situation, supported by quotation;
- showing some emphasis on interpretation and evaluation with a recognition of themes, attitudes, and characterization;
- recognizing and appreciating, to a considerable degree, the ways in which writers have used language and imagery in the texts studied;
- selecting and highlighting key areas of a text;
- using vocabulary, sentence construction, and arrangement of ideas to show appreciation and understanding of the meaning of literature;
- communicating a well-considered personal response to the texts studied.

Grade C, 30-39
The learner demonstrates competence in

- giving an account of the content of literary texts, with some reference to narrative and situation;
- understanding literary texts in a way that shows a basic recognition of themes, attitudes, and characterization;
- recognizing some of the significant ways in which writers use language and imagery;
- selecting, as directed, some significant detail on which to comment;
- using vocabulary, sentence construction, and arrangement of ideas, in a limited way, to show appreciation of literature
- communicating a personal response which shows that some significant points have been considered;

Grade D, 20-29

The learner demonstrates competence in

- giving a broad account of the content of literary texts with reference to narrative and situation;
- understanding the surface meaning of texts with some awareness of themes, attitudes, and characterization;
- recognizing some of the basic features of the way authors write;
- selecting, as directed, some significant area on which to comment;
- using a limited vocabulary and basic sentence structure to express ideas;
- communicating a basic, personal response to the texts studied.

Grade F, 10-19

The learner demonstrates

- an understanding of the basic events in a text;
- a recognition of the broad features of characters involved;
- understanding the surface meaning of literary texts;
- an ability to identify points of interest in a text;
- an ability to make, when required, simple comments on the style of a piece of writing;
- a personal view or response to texts studied.

Description of the Components

1. The course work portfolio will contain not fewer than eight and not more than ten units of the learner's work completed during the course.
2. A "unit" is defined as a piece of sustained writing of a minimum length. This may be stimulated by a series of structured questions. The word "unit" is used to allow and encourage the possibility of multiple units, i.e. longer pieces of work allowing for more detailed study, or for an approach to wider reading based on a study of genre, theme, or author.

3. Four of the units must show detailed study of a minimum of two individual texts, covering different genres (prose, poetry, drama). One of the remaining units must show that the assessment objectives have been tested by unprepared material not previously set for study. The remaining units should show evidence of wider reading in all three genres.

4. The portfolio will not include work on the texts prepared for the written examination. Learners will specify on the covers of their portfolios the texts they have studied for the written exam, as well as the texts included in course work.

5. Each unit will be expected to provide evidence of
    a. knowledge of content;
    b. awareness of themes, characterization, point of view, structure, and use of language;
    c. personal response.

Beyond the sixth grade, little credit should be given for work that does not extend beyond plot summaries, biographies of authors, or generalized comments unrelated to a specific question or theme on sustained writing assignements. No credit may be given to plagiarized work.

REQUIRED READINGS

Advanced & Expanded Grade 6
The Witch of Blackbird Pond (prose, novel)
Mrs. Frisby and the Rats of Nimh (prose, novel)
The Sign of the Beaver (prose, novel)
Slave Dancer (prose, novel)
Macbeth (drama)
Mark Twain (prose, short stories)
John Greenleaf Whittier (poetry)
Walt Whitman (poetry)

Advanced & Expanded Grade 7
Where the Red Fern Grows (prose, novel)
Roll of Thunder, Hear My Cry (prose, novel)
Island of the Blue Dolphins (prose, novel)
Across Five Aprils (prose, novel)
A Midsummer Night's Dream (drama)
"Flowers for Algernon" (prose, short story)
Robert Frost (poetry)

Advanced & Expanded Grade 8
Great Expectations (prose, novel)
Journey to Jo'Burg (prose, novel)
The Great Gatsby (prose, novel)
Romeo & Juliet (drama)
Oedipus Rex (drama)
Edgar Allen Poe (prose, short stories; poetry)
T.S. Eliot (poetry)

HONORS ENGLISH I ESSENTIAL SKILLS

Prepared by Dee Broughton

Honors English I students will read selections of predominantly American and world literature, aiming at higher levels of understanding in the different literary genres (poetry, essay, short story, drama and novel). Students will be required to write essays of moderate lengths and to explain their ideas about literary works clearly and insightfully. Grammar and sentence mechanics will be stressed in writing. Students will also work to increase vocabulary skills.

1. Create sentences:
    - Given a stated sentence, the student will expand sentence writing skills, employing a variety of sentence types, and using standard grammar.

2. Create paragraphs:
    - Given a paragraph on the seventh grade readability level, the student will demonstrate a knowledge of unity in composition by selecting, writing and using an effective topic sentence as an organizational device.
    - The student will write paragraphs using comparison/ contrast, definition, example, chronological order, detail and description.
    - Given a paragraph, the student will select and use appropriate details to support the topic sentence of a descriptive, narrative or expository paragraph.

3. Create compositions:
    - The student will write multi-paragraph compositions incorporating information from sources such as books, magazines, encyclopedias, almanacs, atlases, personal interviews and multi-media.
    - The student will use precise language to achieve clearness of expression in composition.
    - The student will write informative, narrative and persuasive discourse of a variety of types.
    - The student will use appropriate transitions in compositions.
    - The student will write effective responses to essay test questions of no less than three paragraphs.
    - The student will react to written material though expression of feelings and attitudes towards written materials with written activities or oral discussions.

4. Proofread/Revise:
    - The student will write a first draft using ideas generated in prewriting experiences and planning activities.
    - Given a written passage, the student will proofread compositions to identify and correct grammatical errors.

- Given a written passage, the student will proofread compositions to identify and correct misspelled words.
- Given a written passage, the student will proofread compositions to identify and correct punctuation errors both internal and end.
- Given a written passage, the student will proofread compositions for correct form as to paragraph indention, legibility, and correct margins.

5. Increase Vocabulary/Identify Meaning of words:
   - Given a sentence from a literature passage and a designated word, the student will select the correct meaning of a word presented in the context of a literature passage written at the ninth grade level.
   - Given an analogy, the student will demonstrate knowledge of the relationship between words by selecting a word to be the fourth element of an analogy.
   - Given specific words, the student will select the correct antonym or synonym of a word presented in isolation.
   - The student will increase vocabulary through a variety of vocabulary building exercises.

6. Identify Main Ideas, Details:
   - Given a passage from literature, the student will select the most appropriate main idea of a fiction or non-fiction passage written at the ninth grade level.
   - Given a passage from literature, the student will recognize a detail drawn from a fiction or non-fiction passage written at the ninth grade level.

7. Read for Inference, Prediction, Cause & Effect:
   - Given a passage from literature, the students will recognize an appropriate inference based on a fiction or non-fiction passage written at the ninth grade level.
   - Given a passage from literature, the student will recognize an appropriate prediction based on a fiction or non-fiction passage written at the ninth grade level.
   - Given a passage from literature, the student will identify cause-and-effect relationships in fiction and non-fiction passages.
   - Given a passage from literature, the student will draw inferences concerning the characterizations, plot element, including flashbacks and/or foreshadowing, and setting of passages.

8. Read for Organization, Sequence:
   - Given a non-fiction passage from literature, the student will recognize organization of, or sequence of, events in a non-fiction passage written at the ninth grade level.

9. Distinguish between fact and non-fact:
   - The student will distinguish between fact and non-fact, opinion and inference in literature and the media.

10. Apply Dictionary Skills:
    - Given a sample dictionary entry from standard adult dictionaries, the student will select the appropriate definitions to fit the context of presented words.

11. Locate Reference Sources/Library Research:
    - The student will use the library to find information effectively.
    - The student will interpret information presented in an encyclopedia, almanac or atlas, Reader's Guide, specialized dictionaries, etc.
    - The student will apply information from the organization and format of a book: table of contents, index, bibliography, etc.

12. Apply Punctuation, Capitalization, and Spelling Rules:
    - Given a stated sentence, the student will apply and use basic rules of punctuation with emphasis on the comma in sentences containing appositives, interrupters, introductory classes, series of phrases or clauses.
    - Given a stated sentence, the student will indicate and apply appropriate use of capitalization rules.
    - Given a stated sentence or group of words, the student will recognize the correct spelling of words frequently used by adults.

13. Identify and Explain the Function of Words, Phrases, and Clauses in Sentences:
    - Given a sentence, the student will select the appropriate adjective and adverb form to indicate the degree of comparison to complete the sentence.
    - Given a sentence, the student will select the appropriate pronoun form to indicate case.
    - Given a sentence, the student will select the appropriate verb form to indicate tense, and to agree with the subject.

14. Identify Type of Literature:
    - Given a written passage from literature, the student will identify written elections by literary type: poetry, drama, fiction or non-fiction.
    - Given a written passage from literature, the student will recognize the characteristics of non-fiction, novel, play, poem, short story, drama.
    - The student will read selections of predominately American and world literature for higher levels of understanding in the different literary genres (poetry, essay, short story, novel, article, drama).

15. Identify Point of View:
    - Given a narrative selection, the student will identify the point of view of a narrative selection as to personal, dramatic or omniscient.

16. Read, Analyze and Discuss a Drama:
    - The student will identify important elements of Shakespearean drama, recognizing its structure, character development, and general dramatic terms.

17. Read, Analyze and Discuss a Novel:
    - Given a specified novel, the student will read, critically analyze and discuss the novel.

18. Outline/Note-Taking
    - The student will write an outline using correct form.
    - The student will take clear, concise, effective notes.

19. Interpret and Identify Figurative Language:
    - Given a written passage containing language, the student will select the most appropriate interpretation of figurative language.
    - Given a passage containing a specified type of figurative language, the student will identify the figurative language used by the author.

20. Identify and Use Basic Literary Terminology:
    - The student will correctly use and identify basic literary terminology (theme, plot, conflict, setting, characterization, foreshadowing, protagonist, antagonist, chronology, meter, stanza, line, stereotype, and paradox).

21. Read, Analyze and Discuss Poetry:
    - Given a specified poem or stanza from a poem, the student will recognize the major forms of poetry.
    - Given a poem or stanza from a poem, the student will identify or complete patterns of rhyme and rhythm presented in poetry.

HONORS ENGLISH II ESSENTIAL SKILLS

Prepared by Dee Broughton

Students will concentrate on English and world literary works and building vocabulary. Such literary devices as metaphor, simile, irony, satire, etc., will be explored in the literature, and students will be expected to describe the workings of these devices critically. Essay exams and theme writing exercises will be assigned to improve students' verbal fluency. Some library research on the literary works and/or authors will be required of all students.

1. Apply Punctuation, Capitalization, and Spelling Rules:
    - Given a written sentence or passage the students will recognize the correct spelling of words frequently used by adults.
    - Given a written sentence or passage, the student will indicate appropriate use of capitalization and apply capitalization rules.
    - Given a written sentence or passage, the student will indicate appropriate use of punctuation and apply punctuation rules.

2. Identify and Explain Functions of Words, Phrases, or Clauses:
    - Given a sentence, the student will select the appropriate verb form to indicate tense and to agree with the subject.
    - Given a stated sentence, the student will select the appropriate pronoun form to indicate case and agreement with antecedent.
    - Given a stated sentence, the student will select the appropriate adjective or adverb to indicate the degree of comparison.

3. Explain Sentence Structure:
    - Given a stated sentence, the student will identify sentences containing ideas joined by coordinating connectives.
    - Given a stated sentence, the student will identify sentences containing subordinate elements.
    - Given two or more ideas, one of which is more important than the other, the student will produce sentences that demonstrate subordination.
    - Given two or more ideas of equal importance, the student will produce sentences that demonstrate coordination.
    - Given a stated sentence, the student will recognize and correct faulty parallelism within the sentence.
    - Given a stated sentence, the student will identify syntactic errors of modification, agreement, sentence fragments and/or run-on sentences.
    - Given a stated sentence, the student will identify syntactic problems relative to parallel construction, faulty coordination, and/or pronoun reference.

- The student will use a variety of simple, compound, complex or compound/complex sentences and standard grammar in written composition.

4. Explain and Create Paragraphs:
   - Given a descriptive, narrative, or expository paragraph, the student will select an appropriate topic sentence, and/or conclusion for given details.
   - The student will write descriptive paragraphs of increasing length and complexity.
   - The student will expand paragraph writing skills to include various organizational skills: spatial, cause & effect, classification, deduction, and induction.

5. Explain and Create Compositions:
   - The student will participate in various prewriting activities to generate ideas and/or topics for later writing.
   - The student will write a first draft using ideas generated in prewriting experiences and planning activities.
   - The student will use precise language to achieve clearness of expressions in compositions.
   - The student will write multi-paragraph compositions incorporating outside information with documentation (books, encyclopedias, newspapers, magazine, etc.).
   - The student will write various informative, descriptive, narrative and classificatory discourses.
   - The student will write various types of persuasive discourses.
   - The student will write literary discourse of a variety of types such as stories, character sketches, etc.
   - Given a passage, the student will select appropriate transitional expressions for insertion in a formal composition.
   - Given a stated essay question, the student will write effective responses to essay test questions including stating the question, mentioning author and title of work and using concrete details.
   - Given a written passage from literature, the student will analyze and evaluate written materials.

6. Proofread and Revise:
   - Given a written passage, the student will proofread compositions to identify and correct grammatical errors.
   - Given a written passage, the student will proofread compositions to identify and correct misspelled words.
   - Given a written passage, the student will proofread compositions to identify and correct punctuation errors both internal and end.
   - Given written passage, the student will proofread compositions to identify and correct capitalization errors.

- The student will proofread final draft of written work for correct form as to paragraph indention, legibility and correct margins.

7. Increase Vocabulary/Identify Meaning of Words:
   - Given a literature passage with a specified word, the student will select the correct meaning of a word as presented in the context of the passage written at tenth grade level
   - Given an isolated sentence, the student will select the correct meaning of a word presented in a sentence with context clues.
   - Given a specified word, the student will select the correct definition, synonym, or antonym of a word presented in isolation.
   - Given an analogy, the student will demonstrate knowledge of the relationship between words by selecting a word to be th fourth element of an analogy.
   - Given two related words, the student will demonstrate knowledge of the relationship between words by selecting a pair of words to be the second and third elements of an analogy.
   - The student will increase vocabulary through a variety of vocabulary building exercises.

8. Read for Main Ideas and Details:
   - Given a passage from literature written at the tenth grade level, the student will select the most appropriate main idea of a fiction or non-fiction passage.
   - Given a passage from literature written at the tenth grade level,the student will recognize a detail drawn from the passage.

9. Read for Inference/Prediction/Cause and Effect:
   - Given a passage from literature appropriate for tenth grade, the student will recognize an inference or make a prediction based on the passage.
   - Given a passage from literature appropriate for tenth grade, the student will identify cause-and-effect relationships presented in the passage.
   - Given selection from literature appropriate for tenth grade, the student will draw inferences concerning the mood, theme, characterizations, plot elements, and/or setting.

10. Identify Point of View/Theme:
    - Given a literature passage, the student will identify the point of view of a literary selection as to personal, dramatic, or omniscient.
    - Given a specified selection, the student will recognize the development of an overall theme in a literary work.

11. Read to Interpret Figurative Language & Symbolism:
    - Given a passage containing figurative language, the student will select the most appropriate interpretation of the specified figurative language.
    - Given a passage containing a specified type of figurative language the student will identify the figurative language used by the author.
    - Given a written passage containing symbolism, the student will select the most appropriate interpretation of symbolism.

12. Read for Organization and Sequence:
    - Given a literature passage appropriate for tenth grade, the student will recognize the organization or sequence of events in the passage.

13. Identify Written Selection by Literary Type:
    - Given a selection from literature the student will identify, by the major categories within each type (novel, short story,essay, rhymed verse, free verse, etc.).
    - The student will recognize the characteristic of the following literary genre: non-fiction, play, poem, novel, essay, short story.

14. Read to Intermediate Drama:
    - The student will read, examine and discuss a specified drama.

15. Read to Interpret Poetry:
    - Given a stanza from a poem, the student will identify or complete the pattern of rhyme and rhythm presented in the poem.
    - Given a specified poem or stanza from a poem, the student will recognize the major forms of poetry.

16. Use Basic Literary Terminology:
    - The student will demonstrate knowledge of and correctly use basic literary terminology as to theme, plot, conflict, setting, characterization, foreshadowing, protagonist, antagonist, chronology, meter, stanza, line, stereotype and paradox.

17. Use Reference Materials:
    - Given a selection from a reference source, the student will utilize information from reference sources (thesaurus, atlas, almanac, dictionary, card catalog) to determine which would be the most efficient for the information needed.
    - The student will use appropriate advanced and special dictionaries to find needed information.

- Given a selection from The Reader's Guide, the student will demonstrate knowledge of the Reader's Guide to Periodical Literature.
- Given a part from a book, the student will apply information from parts of a book, including footnotes, appendices, cross references, and bibliography.
- Given a sample dictionary entry from a standard adult dictionary, the student will select the appropriate definition to fit the context of presented words.

REQUIRED READINGS

English Honors I (Grade 9)

Using Animal Farm as a touchstone, the course will seek to link a number of works which consider questions of individual responsibility and choice. Close reading and careful, critical writing will be developed through study of the required readings. All three genres will be studied, with emphasis on paragraph development, short essay format, elements of the term paper, and poetry.

Required:
Animal Farm by George Orwell (prose, novel)
I Know Why the Caged Bird Sings by Maya Angelou (prose, novel)
Lord of the Flies by William Golding (prose, novel)
The Tempest by Shakespeare (drama)
Emily Dickinson (poetry)
Maya Angelou (poetry)
Arthur Miller (drama)
(prose, short stories)

English Honors II (Grade 10)

Using literature from around the world, the course will build from a number of works which consider questions of power, choice and responsibility for life. All three genres will be studied.

Required:
Antigone by Sophocles (drama)
A Whale for the Killing by Farley Mowat* (prose, novel)
The Colour Purple by Alice Walker* (prose, novel)
Pygmalion (drama)
Hiroshima by John Hersey (prose, novel)
Julius Caesar by Shakespeare (drama)
Langston Hughes (poetry)
Ibsen (drama)
(short stories)
(* teacher's choice)